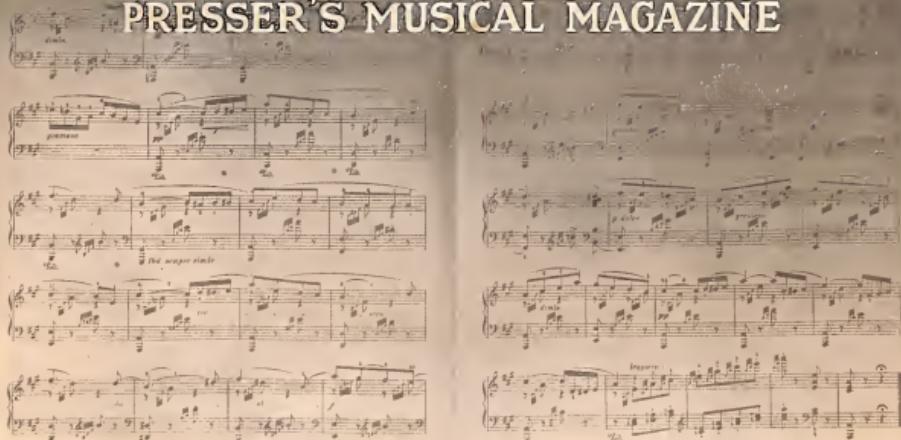


# THE ETUDE

PRESSER'S MUSICAL MAGAZINE



APRIL 1917



PRICE 15 CENTS

\$1.50 A YEAR

APRIL 1917



Painted by James Montgomery Flagg for Cream of Wheat Company

"CREAM OF WHEAT IS READY"

Copyright 1908 by Cream of Wheat Company

# A work for the entire family

YOU HAVE a piano in your home—and it is the source of many a pleasant hour. You wouldn't be without it.

Do you realize how much more necessary to the home circle is the new Encyclopædia Britannica? This great work benefits not only the musically inclined members of the family but *every one*—the head of the house, the wife and mother, and the children.

It helps the children in their school work, answering their multitude of questions and supplying the "human interest" not found in the text-books; it presents the facts of history and science, art and literature and physics, in so fascinating a way that the children *remember* what is worth while. Next time your child has a composition to write, let him read up on some subject in the Britannica and then write about it—see if he doesn't get a "perfect" mark.

For the woman in the home, the Britannica provides a fund of practical information on every subject—whether it is how to broil a beefsteak, or keep moths out of furs, or how to tell period furniture. It will inform you on topics of business, politics and international affairs, giving you an intelligent understanding of these things with which your husband is concerned.

Whatever the special interests of the various members of the family are, the new Britannica is a prolific source of knowledge, *complete* and *authoritative*. Take music, for example—what the Britannica contains on this subject is a library in itself—hundreds of special articles of interest alike to the musician and the music lover.

The Britannica discusses the principles of music in a way which stimulates and inspires the musical sense and perception of the amateur and profes-

But if you desire a set (of either the Cambridge or "Handy Volume" Issues) printed on genuine India paper you must act quickly—no more India paper can be had for printing this great book and the sets still unsold are all *that can be offered* printed on the beautiful thin-but-tough paper.

You have no time to delay—write at once for full information, including styles of binding, prices, and terms. Coupon herewith, properly filled out is all you need to send—but send it *now*.

sional. It covers every phase of music—including special articles on Harmony, Melody, Rhythm, Accompaniment, Aria, Band, Cadence, Concerto, Opera, Musical Notation, Sonata, Oratorio, Song, Symphony.

The Britannica contains a masterly account of the development and history of music from earliest times. It tells the stories of all the popular operas. It tells of the struggles and triumphs of the composers—it describes every known musical instrument, with its compass and scale. And all of these articles are written by accepted authorities.

In the same comprehensive and interesting way, the Britannica also discusses the other arts and sciences. It is a guide-book to whatever you want to know about *anything*—written in so inviting a style that it is "good reading" as well as the means of education.

You need the Britannica—and whether you are interested in music or not, you ought to have a set. It is published in two forms—in the elegant, large-sized, high-priced Cambridge Issue and in the popular low-priced "Handy Volume" Issue.

The Cambridge Issue is a magnificent set of books—large pages, large type, wide margins, printed on genuine India paper. The "Handy Volume" Issue, which is sold exclusively by Sears, Roebuck & Co., of Chicago, is somewhat smaller and sells for about 60% less. It is also printed on genuine India paper.

## COUPON

ENCYCLOPEDIA BRITANNICA  
120 West 32nd St., New York

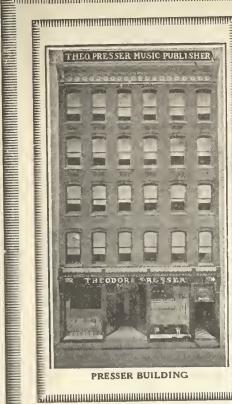
Please send me full information (including special prices and terms) about the new Encyclopædia Britannica printed on India paper.

Cambridge Issue, large sized, high-priced in 29 volumes. Send on approval. Price \$150, and monthly payment of \$5 for a limited period.

"Handy Volume" Issue (sold by Sears, Roebuck & Co., Chicago), which is the same in cements (word for word, illustration for illustration) as the Cambridge Issue but sells for about 60% less. (This sells for only \$1 down and a limited number of monthly payments of \$3 to \$4.50, according to style of binding.)

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



# PRESSER MAIL ORDER MUSIC

## CUSTOMERS EVERYWHERE

Some of our customers are 12,000 miles away from Philadelphia, thousands are over one thousand miles away, yet they are all enthusiastic over the quick, economical, courteous, efficient "Presser Service," which makes it easier to buy through the U. S. Mail than in any other way. In addition to our books, we offer a complete line of books on musical education—which we have specialized—we carry everything needed in music teaching selected from the stocks of the best publishers here and abroad, as well as Music Rolls, Satchels, Musical Pictures, Post Cards, Cabinets, Music Stands, Musical Jewelry, Etc., Etc.

## A SELECTED LIST OF THE MOST OUR USUAL LIBERAL DISCOUNTS APPLY

### PRIMERS—RUDIMENTARY WORKS

BURROWS' PIANOFORTE PRIMER.....	\$ 25
CLARKE, H. A. Theory Explained to Piano Students.....	50
Teachers the principles of Harmony in the simplest and easiest way.	
CUMMING, W. H. Rudiments of Music. With questions for examination.....	50
EVANS, J. W. A. Manual of Practical Music. A compact musical encyclopedia. Imparts all the essential fundamental facts necessary to an understanding of music.	50
JOUSSE'S MUSICAL CATECHISM.....	50
KILGOUR, G. C. Gibson's Catechism of Music.....	50
499 Questions and Answers on Music, scales, chords, embassellments, etc.	
LANDON, C. W. Writing Book for Music Pupils.....	50
— Writing Book for Music Pupils, Book I.....	50
— Writing Book for Music Pupils, Book II.....	50
WAGNER, D. First Instruction Book for the Piano, Part I.....	50

### PIANO TECHNICS AND STUDIES

BACH, J. S. Little Preludes and Fugues.....	50
— First Study for the Piano.....	50
— First Study for the Piano, Vol. I.....	50
BERTINI, H. 25 Studies for Pianoforte, Op. 29.....	50
25 Studies for Pianoforte, Op. 30.....	50
— 25 Studies for Pianoforte, Op. 32.....	50
HERZ, H. Scales and Exercises.....	50
KLEINE, PISCINA.....	50
KOELLING, CARL. Major and Minor.....	50
This work is divided into the piano in the second or third year of study, and the organ in the fourth year with suitable studies and study pieces.	
KOHLER, L. First Studies, Op. 50.....	50
— 12 Preliminary Lessons, Op. 151.....	50
— Very Easy Exercises, Op. 152.....	50
KUNZ, K. M. Two Hundred Short Two-Part Canons, Op. 14.....	50
LÉONARD, M. The Modern Pianist (Prestreer). The Modern Pianist.....	50
LOESCHORN, A. Selected Studies, two volumes, of a good deal of good work, especially for the student, each.....	50
— Op. 65, Studies for the Development of Technical Skill.....	50
— Melody and Velocity, Op. 66, complete.....	50
— Op. 67, complete.....	50
— Op. 68, complete.....	50
— Op. 69, complete.....	50
— Op. 70, complete.....	50
— Op. 71, complete.....	50
— Op. 72, complete.....	50
— Op. 73, complete.....	50
— Op. 74, complete.....	50
— Op. 75, complete.....	50
— Op. 76, complete.....	50
— Op. 77, complete.....	50
— Op. 78, complete.....	50
— Op. 79, complete.....	50
— Op. 80, complete.....	50
— Op. 81, complete.....	50
— Op. 82, complete.....	50
— Op. 83, complete.....	50
— Op. 84, complete.....	50
— Op. 85, complete.....	50
— Op. 86, complete.....	50
— Op. 87, complete.....	50
— Op. 88, complete.....	50
— Op. 89, complete.....	50
— Op. 90, complete.....	50
— Op. 91, complete.....	50
— Op. 92, complete.....	50
— Op. 93, complete.....	50
— Op. 94, complete.....	50
— Op. 95, complete.....	50
— Op. 96, complete.....	50
— Op. 97, complete.....	50
— Op. 98, complete.....	50
— Op. 99, complete.....	50
— Op. 100, complete.....	50
— Op. 101, complete.....	50
— Op. 102, complete.....	50
— Op. 103, complete.....	50
— Op. 104, complete.....	50
— Op. 105, complete.....	50
— Op. 106, complete.....	50
— Op. 107, complete.....	50
— Op. 108, complete.....	50
— Op. 109, complete.....	50
— Op. 110, complete.....	50
— Op. 111, complete.....	50
— Op. 112, complete.....	50
— Op. 113, complete.....	50
— Op. 114, complete.....	50
— Op. 115, complete.....	50
— Op. 116, complete.....	50
— Op. 117, complete.....	50
— Op. 118, complete.....	50
— Op. 119, complete.....	50
— Op. 120, complete.....	50
— Op. 121, complete.....	50
— Op. 122, complete.....	50
— Op. 123, complete.....	50
— Op. 124, complete.....	50
— Op. 125, complete.....	50
— Op. 126, complete.....	50
— Op. 127, complete.....	50
— Op. 128, complete.....	50
— Op. 129, complete.....	50
— Op. 130, complete.....	50
— Op. 131, complete.....	50
— Op. 132, complete.....	50
— Op. 133, complete.....	50
— Op. 134, complete.....	50
— Op. 135, complete.....	50
— Op. 136, complete.....	50
— Op. 137, complete.....	50
— Op. 138, complete.....	50
— Op. 139, complete.....	50
— Op. 140, complete.....	50
— Op. 141, complete.....	50
— Op. 142, complete.....	50
— Op. 143, complete.....	50
— Op. 144, complete.....	50
— Op. 145, complete.....	50
— Op. 146, complete.....	50
— Op. 147, complete.....	50
— Op. 148, complete.....	50
— Op. 149, complete.....	50
— Op. 150, complete.....	50
— Op. 151, complete.....	50
— Op. 152, complete.....	50
— Op. 153, complete.....	50
— Op. 154, complete.....	50
— Op. 155, complete.....	50
— Op. 156, complete.....	50
— Op. 157, complete.....	50
— Op. 158, complete.....	50
— Op. 159, complete.....	50
— Op. 160, complete.....	50
— Op. 161, complete.....	50
— Op. 162, complete.....	50
— Op. 163, complete.....	50
— Op. 164, complete.....	50
— Op. 165, complete.....	50
— Op. 166, complete.....	50
— Op. 167, complete.....	50
— Op. 168, complete.....	50
— Op. 169, complete.....	50
— Op. 170, complete.....	50
— Op. 171, complete.....	50
— Op. 172, complete.....	50
— Op. 173, complete.....	50
— Op. 174, complete.....	50
— Op. 175, complete.....	50
— Op. 176, complete.....	50
— Op. 177, complete.....	50
— Op. 178, complete.....	50
— Op. 179, complete.....	50
— Op. 180, complete.....	50
— Op. 181, complete.....	50
— Op. 182, complete.....	50
— Op. 183, complete.....	50
— Op. 184, complete.....	50
— Op. 185, complete.....	50
— Op. 186, complete.....	50
— Op. 187, complete.....	50
— Op. 188, complete.....	50
— Op. 189, complete.....	50
— Op. 190, complete.....	50
— Op. 191, complete.....	50
— Op. 192, complete.....	50
— Op. 193, complete.....	50
— Op. 194, complete.....	50
— Op. 195, complete.....	50
— Op. 196, complete.....	50
— Op. 197, complete.....	50
— Op. 198, complete.....	50
— Op. 199, complete.....	50
— Op. 200, complete.....	50
— Op. 201, complete.....	50
— Op. 202, complete.....	50
— Op. 203, complete.....	50
— Op. 204, complete.....	50
— Op. 205, complete.....	50
— Op. 206, complete.....	50
— Op. 207, complete.....	50
— Op. 208, complete.....	50
— Op. 209, complete.....	50
— Op. 210, complete.....	50
— Op. 211, complete.....	50
— Op. 212, complete.....	50
— Op. 213, complete.....	50
— Op. 214, complete.....	50
— Op. 215, complete.....	50
— Op. 216, complete.....	50
— Op. 217, complete.....	50
— Op. 218, complete.....	50
— Op. 219, complete.....	50
— Op. 220, complete.....	50
— Op. 221, complete.....	50
— Op. 222, complete.....	50
— Op. 223, complete.....	50
— Op. 224, complete.....	50
— Op. 225, complete.....	50
— Op. 226, complete.....	50
— Op. 227, complete.....	50
— Op. 228, complete.....	50
— Op. 229, complete.....	50
— Op. 230, complete.....	50
— Op. 231, complete.....	50
— Op. 232, complete.....	50
— Op. 233, complete.....	50
— Op. 234, complete.....	50
— Op. 235, complete.....	50
— Op. 236, complete.....	50
— Op. 237, complete.....	50
— Op. 238, complete.....	50
— Op. 239, complete.....	50
— Op. 240, complete.....	50
— Op. 241, complete.....	50
— Op. 242, complete.....	50
— Op. 243, complete.....	50
— Op. 244, complete.....	50
— Op. 245, complete.....	50
— Op. 246, complete.....	50
— Op. 247, complete.....	50
— Op. 248, complete.....	50
— Op. 249, complete.....	50
— Op. 250, complete.....	50
— Op. 251, complete.....	50
— Op. 252, complete.....	50
— Op. 253, complete.....	50
— Op. 254, complete.....	50
— Op. 255, complete.....	50
— Op. 256, complete.....	50
— Op. 257, complete.....	50
— Op. 258, complete.....	50
— Op. 259, complete.....	50
— Op. 260, complete.....	50
— Op. 261, complete.....	50
— Op. 262, complete.....	50
— Op. 263, complete.....	50
— Op. 264, complete.....	50
— Op. 265, complete.....	50
— Op. 266, complete.....	50
— Op. 267, complete.....	50
— Op. 268, complete.....	50
— Op. 269, complete.....	50
— Op. 270, complete.....	50
— Op. 271, complete.....	50
— Op. 272, complete.....	50
— Op. 273, complete.....	50
— Op. 274, complete.....	50
— Op. 275, complete.....	50
— Op. 276, complete.....	50
— Op. 277, complete.....	50
— Op. 278, complete.....	50
— Op. 279, complete.....	50
— Op. 280, complete.....	50
— Op. 281, complete.....	50
— Op. 282, complete.....	50
— Op. 283, complete.....	50
— Op. 284, complete.....	50
— Op. 285, complete.....	50
— Op. 286, complete.....	50
— Op. 287, complete.....	50
— Op. 288, complete.....	50
— Op. 289, complete.....	50
— Op. 290, complete.....	50
— Op. 291, complete.....	50
— Op. 292, complete.....	50
— Op. 293, complete.....	50
— Op. 294, complete.....	50
— Op. 295, complete.....	50
— Op. 296, complete.....	50
— Op. 297, complete.....	50
— Op. 298, complete.....	50
— Op. 299, complete.....	50
— Op. 300, complete.....	50
— Op. 301, complete.....	50
— Op. 302, complete.....	50
— Op. 303, complete.....	50
— Op. 304, complete.....	50
— Op. 305, complete.....	50
— Op. 306, complete.....	50
— Op. 307, complete.....	50
— Op. 308, complete.....	50
— Op. 309, complete.....	50
— Op. 310, complete.....	50
— Op. 311, complete.....	50
— Op. 312, complete.....	50
— Op. 313, complete.....	50
— Op. 314, complete.....	50
— Op. 315, complete.....	50
— Op. 316, complete.....	50
— Op. 317, complete.....	50
— Op. 318, complete.....	50
— Op. 319, complete.....	50
— Op. 320, complete.....	50
— Op. 321, complete.....	50
— Op. 322, complete.....	50
— Op. 323, complete.....	50
— Op. 324, complete.....	50
— Op. 325, complete.....	50
— Op. 326, complete.....	50
— Op. 327, complete.....	50
— Op. 328, complete.....	50
— Op. 329, complete.....	50
— Op. 330, complete.....	50
— Op. 331, complete.....	50
— Op. 332, complete.....	50
— Op. 333, complete.....	50
— Op. 334, complete.....	50
— Op. 335, complete.....	50
— Op. 336, complete.....	50
— Op. 337, complete.....	50
— Op. 338, complete.....	50
— Op. 339, complete.....	50
— Op. 340, complete.....	50
— Op. 341, complete.....	50
— Op. 342, complete.....	50
— Op. 343, complete.....	50
— Op. 344, complete.....	50
— Op. 345, complete.....	50
— Op. 346, complete.....	50
— Op. 347, complete.....	50
— Op. 348, complete.....	50
— Op. 349, complete.....	50
— Op. 350, complete.....	50
— Op. 351, complete.....	50
— Op. 352, complete.....	50
— Op. 353, complete.....	50
— Op. 354, complete.....	50
— Op. 355, complete.....	50
— Op. 356, complete.....	50
— Op. 357, complete.....	50
— Op. 358, complete.....	50
— Op. 359, complete.....	50
— Op. 360, complete.....	50
— Op. 361, complete.....	50
— Op. 362, complete.....	50
— Op. 363, complete.....	50
— Op. 364, complete.....	50
— Op. 365, complete.....	50
— Op. 366, complete.....	50
— Op. 367, complete.....	50
— Op. 368, complete.....	50
— Op. 369, complete.....	50
— Op. 370, complete.....	50
— Op. 371, complete.....	50
— Op. 372, complete.....	50
— Op. 373, complete.....	50
— Op. 374, complete.....	50
— Op. 375, complete.....	50
— Op. 376, complete.....	50
— Op. 377, complete.....	50
— Op. 378, complete.....	50
— Op. 379, complete.....	50
— Op. 380, complete.....	50
— Op. 381, complete.....	50
— Op. 382, complete.....	50
— Op. 383, complete.....	50
— Op. 384, complete.....	50
— Op. 385, complete.....	50
— Op. 386, complete.....	50
— Op. 387, complete.....	50
— Op. 388, complete.....	50
— Op. 389, complete.....	50
— Op. 390, complete.....	50
— Op. 391, complete.....	50
— Op. 392, complete.....	50
— Op. 393, complete.....	50
— Op. 394, complete.....	50
— Op. 395, complete.....	50
— Op. 396, complete.....	50
— Op. 397, complete.....	50
— Op. 398, complete.....	50
— Op. 399, complete.....	50
— Op. 400, complete.....	50
— Op. 401, complete.....	50
— Op. 402, complete.....	50
— Op. 403, complete.....	50
— Op. 404, complete.....	50
— Op. 405, complete.....	50
— Op. 406, complete.....	50
— Op. 407, complete.....	50
— Op. 408, complete.....	50
— Op. 409, complete.....	50
— Op. 410, complete.....	50
— Op. 411, complete.....	50
— Op. 412, complete.....	50
— Op. 413, complete.....	50
— Op. 414, complete.....	50
— Op. 415, complete.....	50
— Op. 416, complete.....	50
— Op. 417, complete.....	50
— Op. 418, complete.....	50
— Op. 419, complete.....	50
— Op. 420, complete.....	50
— Op. 421, complete.....	50
— Op. 422, complete.....	50
— Op. 423, complete.....	50
— Op. 424, complete.....	50
— Op. 425, complete.....	50
— Op. 426, complete.....	50
— Op. 427, complete.....	50
— Op. 428, complete.....	50
— Op. 429, complete.....	50
— Op. 430, complete.....	50
— Op. 431, complete.....	50
— Op. 432, complete.....	50
— Op. 433, complete.....	50
— Op. 434, complete.....	50
— Op. 435, complete.....	50
— Op. 436, complete.....	50
— Op. 437, complete.....	50
— Op. 438, complete.....	50
— Op. 439, complete.....	50
— Op. 440, complete.....	50
— Op. 441, complete.....	50
— Op. 442, complete.....	50
— Op. 443, complete.....	50
— Op. 444, complete.....	50
— Op. 445, complete.....	50
— Op. 446, complete.....	50
— Op. 447, complete.....	50
— Op. 448, complete.....	50
— Op. 449, complete.....	50
— Op. 450, complete.....	50
— Op. 451, complete.....	50
— Op. 452, complete.....	50
— Op. 453, complete.....	50
— Op. 454, complete.....	50
— Op. 455, complete.....	50
— Op. 456, complete.....	50
— Op. 457, complete.....	50
— Op. 458, complete.....	50
— Op. 459, complete.....	50
— Op. 460, complete.....	50
— Op. 461, complete.....	50
— Op. 462, complete.....	50
— Op. 463, complete.....	50
— Op. 464, complete.....	50
— Op. 465, complete.....	50
— Op. 466, complete	



Photo  
White

The Victor Company  
announces  
a complete course  
in vocal training  
by Oscar Saenger  
in twenty lessons  
on ten Victor Records  
**\$25**

Soprano; Mezzo-Soprano; Tenor; Baritone; or Bass

Oscar  
Saenger

Every student of vocal music, every aspiring young singer, every one who has a voice, even though it be untrained, can now develop his or her talents under the direction of Oscar Saenger—America's greatest and most successful vocal teacher.

The Oscar Saenger Course in Vocal Training is a practical effort, based on ten records. It is based on the simplest and most direct principle of all teaching which, for the first time, is now applied to singing in a new and original way.

Wherever they may live, all those who wish to sing may now learn to do so under the direction of a master who is credited with having entered more pupils upon successful operatic, oratorio or concert careers than has any other teacher in the United States.

The course consists of ten double-faced Victor records, which provide twenty lessons in vocal training.

There is a separate set of records for each of the following five voices: Soprano, Mezzo-Soprano, Tenor, Baritone and Bass.

With each set of records, there is also provided a text book of supplementary information for the student, which information is set forth definitely and clearly that the art of singing may be fully understood by the student without the aid of a teacher.

All the necessary technique and all the necessary exercises for the development of perfect vocalization are provided, explained, and worked out, in the same definitely constructive way as they are in Oscar Saenger's own studio.

The secret of success in vocalization is that the student shall learn to produce perfect tones in the proper way—the Oscar Saenger Course accomplishes in the simplest and most direct way.

For each set of lessons, perfect examples of tone production

have been secured through Oscar Saenger's personal choice of the artists best qualified to serve this purpose.

These tones, phrases or scales are "taught" by the records to a piano accompaniment "played" by the records. The accompaniment is simple, but includes the principal chords of the piece, so that the student can sing the same tones in the same way that he or she has just heard them produced by the records. The result is that the student can sing the tones on the Oscar Saenger records, correct tone emission is brought about almost automatically.

The Oscar Saenger Course in Vocal Training for any of the voices mentioned above, may be purchased from any Victor dealer at \$25—the cost of a *one hour* lesson.

The Victor Records of the Oscar Saenger Course in Vocal Training will be the most valuable possession of any student, and will be a valuable possession to the world. Such development will not in future be a question of large financial risk, but rather of study away from home, because this training is as effective on the farm as it is in the city.

To schools and colleges, to such organizations as the Y. M. C. A. and Y. W. C. A., to music teachers, to music students, to all who are interested in music.

It will be of great value to music teachers in the smaller towns and cities far removed from large centers, by enabling them to measure their own records and illustrate their own ideals.

In throwing a new light on all that has to do with song and singing, this new course will be of great value to all who are interested in the art of singing.

The Oscar Saenger Course in Vocal Training is within the reach of all, for it involves a relatively small outlay and demands nothing more than conscientious study along practical lines.

**Write for an illustrated booklet**  
giving full information about the series of Victor Records of the Oscar Saenger Course in vocalization. We will gladly send a copy upon receipt of your request.



**Victor Talking Machine Co., Camden, N. J., U. S. A.**

**Important Notice.** All Victor Talking Machines are patented and are only licensed, and with right of use with Victor Records only. All Victor Talking Machines and parts thereof are the property of the Victor Talking Machine Company. Victor Records and Victor Machines are not interchangeable. The use of other records and machines of other manufacturers; and their use except with each other, is not only unauthorized, but dangerous and unsatisfactory.

# Victrola

"Victrola" is the registered Trade-mark of the Victor Talking Machine Company designating the products of this Company only.

Warning: The use of the word Victrola upon or in the promotion of any other Talking Machine or Phonograph products is misleading and illegal.

# THE ETUDE

APRIL, 1917

VOL. XXXV No. 4



Keeping Time

The eternal tragedy is the shortness of human existence. In the calendar of centuries we are given such an atom of time that it is human to try to forget where we are, who we are, why we are here, what it is all about. Just as the individual man is a microscopic speck in the oceans of worlds, so is the little allotment of time given to us a pathetic symbol of the vastness of eternity. "We spend our years as a tale that is told."

Yet, in this great and beautiful world there is so much that must be seen and learned that every second becomes a precious opportunity. The very shortness of life should make us incessantly eager to see, hear and learn as much as possible. Since none of us can hope to reach out to more than a fraction of the great opportunities that are spread before us, the great secret is the conservation and employment of time.

You have precisely as much time as had Beethoven, Chopin, Liszt, Mendelssohn or Schubert. Indeed, you may have as much talent. What have you done with your time? The day is no shorter now than it was when Handel took twenty-one of them and turned out his great *Messiah*. How are you using your moments? Are you blaming fate because fame and fortune have not come your way? Immortality in music, as in art and literature, is in many cases a matter of well-spent time. "Time is the only thing that one saves by spending. The days are going on and on. Every tick of the clock, every click of your metronome cuts off a slice of eternity that is gone forever. The few seconds taken to read this editorial are either saved or wasted according to whether you need this kind of advice and profit from it.

Keeping time depends largely upon planning your minutes in advance and then accounting for the waste moments at the end of the day. Many business men in these days never think of beginning the morning without writing down upon a calendar pad those things which they expect to accomplish during the eight or ten hours at the desk. Soon this becomes a habit and one is enabled to audit the daily expenditure of time so that the seconds once foolishly wasted become little investments in eternity.



Etude Betterment

THE ETUDE desires to express its gratitude to the many friends who participated in our recent "ETUDE Betterment Contest." In responding to our invitation for that kind of constructive criticism which THE ETUDE has always welcomed we were most pleased to note that many did not seem to care particularly whether they won the prize of a *Grove Dictionary* in Five Volumes which THE ETUDE offered to the one sending in the letter containing the best ideas for ETUDE betterment. Most of the contributors seemed more anxious to cooperate with THE ETUDE than to make some special gain.

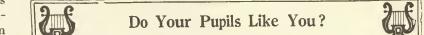
Many of the contributors had obviously spent hours over their letters. The Editor of THE ETUDE likewise spent many happy hours at home in giving the letters the attention that they deserved. It was most inspiring to read the thoughts of so many, who in their own words "owe everything to THE ETUDE." Many of the best letters came from Sisters in convents, who, in the quietness of their

retirement, gave serious thought to the problem in which we are all commonly interested.

Several of the letters suggested ideas which have already been tried out in THE ETUDE in slightly different form. Some of these will be revised from time to time. It was very difficult for the judges to make a decision. It required much deliberation and careful weighing of values.

However well you may have been pleased with THE ETUDE here-tofore, we sincerely believe that this body of letters, coming from all parts of the United States, and even Europe, has given us a clearer vision as to our strong points as well as to our shortcomings. Wherever THE ETUDE can be improved, it will be advanced.

The winner of the Contest was Miss C. A. MacFarland, of San Francisco.



Do Your Pupils Like You?

Why do pupils like some teachers and detest others? J. O. Engleman, Superintendent of Schools of Decatur, Illinois, tried to find out by asking 550 students to tell him why. The Journal of Education recounts some of the answers in the following interesting fashion.

Almost every conceivable characteristic has made its appeal to some student. Even obvious weaknesses, as measured by adult standards, have in a few cases been the conspicuously pleasing qualities, though this is rare. For example, one student was most favorably impressed with the fact that one of his teachers smokes. Another candidly admits that "one does dislike studying under a paragon of all virtues." But these are exceptions. Nearly all students are discriminating enough to recognize good qualities as such; but their sense of relative values is very different from that of many teachers. Scholarship does not awe, and pedagogical practices are not unduly impressive. Only eighteen students name the teacher's knowledge of his subject as the impressive quality. Two others stress the fact that their teachers were "very learned."

On the other hand, 130 specify "willingness to help me," as the striking quality; "patience" was named 85 times; "kindness," 80 times; "cleanliness," 35; "sense of humor," 32; "understanding of students," 24; "firmness," 21; "impartiality," 24; "cheerfulness," 19, and "pleasantness," 19; "ability to make work interesting," 21; "sincerity," 14; "sympathy," 16. In other words, students like teachers for exactly the same reason that men and women are liked by groups of their fellows out in the world in other relations.

No amount of learning and no amount of "professional training," though each is a *sine qua non*, can stand for a lack of the human touch, and the virtues which endear people to their associates in ordinary walks of life. The most scholarly teachers, employing the most skillful methods, measured by coldly intellectual standards, must largely fail to get desired results if they fail to bring or beget the right emotional atmosphere in the school room. Emotional warmth is just as essential to the growth of ideas as physical warmth is to growth of plants. Frost is as much to be avoided in the school-room as in the garden.

Dignity, culture, correctness of speech, modesty, politeness, beauty, thoroughness, exactness, quietness—these are other qualities named a few times, but where possessed, even in large degree, they have not impressed the rank and file of students as they have adults generally.

"Knowledge Is Power"—BACON

## ETUDE DAY

A Monthly Test in Musical Efficiency



### What ETUDE DAY is and How to Conduct It

The ETUDE will contain every month a series of questions similar to the following which will be spaced for writing the answers right in the issue itself. Answers to the questions will be found in the reading test (see pages marked at end of questions). This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal. The pupils answer and each is rewarded with a copy of THE ETUDE or, if the teacher so decides, the prizes may be distributed at the end of the meeting.

On ETUDE DAY the answers are written in THE ETUDE in the proper place, thus giving each issue the character of an interesting text-book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in his work and at the same time proving the class with the occasion and the material of a most interesting monthly event. The questions may be taken all at one meeting or in groups at separate meetings.

After the session the teacher may correct the answers and if she chooses, award a suitable prize for the best prepared answers. Under no circumstance will THE ETUDE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher desires to compete in securing a prize or series of prizes suitable for these events, THE ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

#### To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

### ETUDE DAY—APRIL, 1917

#### I—QUESTIONS IN MUSICAL HISTORY

1. How old is the opera of Carmen? (Page 229.)
2. Name two other compositions by the composer of Carmen. (Page 229.)
3. When was Russian music introduced in the United States? (Page 232.)
4. When did Johannes Brahms die? (Page 233.)
5. Against what kind of pianists was Brahms prejudiced? (Page 233.)
6. What American woman composer of note was educated entirely in America? (Page 237.)
7. Name ten women of outstanding prominence in musical composition. (Page 237.)

8. Who was the best known teacher of Champlain? (Page 237.)
9. Who wrote the Venezuelan National Hymn? (Page 238.)
10. How long has music been regarded as having curative powers? (Page 240.)

#### II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is it possible to play octaves exactly in tune on the violin? (Page 226.)

2. What is the modern position of the wrist in pianoforte playing? (Page 227.)
3. Name a famous Emperor who had a high regard for music. (Page 228.)
4. Which composers did Gounod consider the greatest? (Page 228.)
5. Name a composer who published symphonies five years before Haydn. (Page 228.)
6. What did Brahms say in 1870 about writing a symphony? (Page 234.)
7. Who was the woman who wrote and produced an oratorio over one hundred and twenty-five years ago? (Page 237.)
8. What English woman composer has written two grand operas? (Page 238.)
9. What did Dr. Mason say about thorough practice? (Page 240.)

#### III—QUESTIONS ON MUSIC

1. What celebrated composition is the precursor of all idealized waltz forms? Who is the composer?
2. What is drawing-room music? By what other name is it called?
3. How many steps to the measure in a grand or processional march?
4. Which piece in this issue is in the style of Schumann?
5. Which piece is in the rhythm of an old English dance?

## New Aspects of the Art of Music

By the Great American Inventor and Scientist  
THOMAS A. EDISON

From an Interview Secured Expressly for THE ETUDE

THOMAS ALVA EDISON is one of the most American of all Americans, yet there is none of our citizens whose accomplishments are greater or more far-reaching in the entire world. Wherever civilization reaches, the inventions of Edison are likely to be found. His nine hundred and more patents are reported to be the basis for industries whereby over 600,000 men and women are earning livelihoods. Although scientific bodies all over the world have heaped academic honors upon the great inventor, he is essentially a self-taught man in every respect. Born at Milan, Ohio, in 1847, he became a newsboy at twelve, a telegrapher, and then an inventor of much valuable telegraphic apparatus. The success of these inventions indicated his possibilities, and after many struggles he established a laboratory in New Jersey (1876), giving all his time to scientific matters for the benefit of mankind.

The range of his investigations is nothing short of marvelous. Although he is nominated in "Who's Who" in America, he is one of the most important factors in such diverse fields as concrete for building construction, explosives, moving pictures, dynafoam, electric lighting, the phonograph, electric storage batteries, electric locomotion, and X-Ray photography. The scope and accuracy of his memory is phenomenal. His grasp of detail is likewise very startling to men meeting him for the first time.

Despite the host of distinctions that have come on him, despite the large income justly earned through his marvels, the great inventor wants nothing more than to be let alone to continue his great work for humanity. He is too busy to be bothered with the superficial luxuries of life. Just over the threshold of his seventieth year, his every day is a day of work—hard work, often for fourteen or eighteen hours. Indeed, it is reported that he has gone without sleep for days with but little sleep when he has been engaged upon some great problem. His diet is as abstemious as that of the ascetic. In fact, like Ludovic Cornaro, the famous author of "The Advantages of a Temperate Life," he lays particular stress upon the fact that the reason many men accomplish so little is that they eat too much.

It was the invention of the phonograph that turned Edison's attention to music. The phonograph was the natural evolution of some of his experiments with the telegraph and the telephone. The first phonograph records were made on tinfoil. This proved an unsatisfactory method, and the next records were made upon wax. Although a vast number of men have since then been engaged in the development of the industry through different companies and different means, the principle of reproduction was embodied in the original invention of Edison which was first made when it was first shown to him by a friend.

The original model of the first phonograph—the first machine that talked—in the Kensington Museum, in London. Could the great inventor ever have dreamed of what an immense and revolutionary part his little invention would play in the music of the future, when descendants from his little contrivance would be in hundreds of thousands of homes all over the world, capturing and echoing the interpretations of master musicians at their best?

Mr. Edison had a strong ambition to secure records of the voice of Adelina Patti and Carlotta Patti. Un-

fortunately owing to the fact that the tinfoil of the original records stretched badly, these records were ruined after a few trials, but this served to turn Mr. Edison's attention toward music. He knew next to

broke into his well-known and contagious smile and said,

To-morrow's Music

"A great deal—an enormous part. The present instruments of the orchestra part. The present instruments of the orchestra part. Take the violin for instance. Don't tell me that even the best violin cannot be improved. One of the worst things in the music is the string of the violin. The E string gives me great pain. Not one in fifty is good. The funny thing about it is that a violinist will go on playing on a poor E string and not notice it. Miss Kathleen Parlow came to play for me some time ago. I told her that her E string was a bad one, and she would not believe me. I then put it under a microscope and found that it was worse square. What was the result? It produced wonderful vibrations and was simply exasperating to my ears. I seem to be gifted with a kind of inner hearing which enables me to detect sounds and noises which the ordinary listener does not hear."

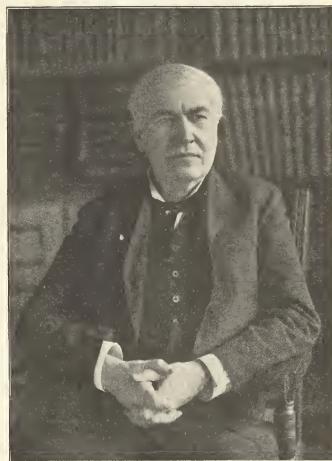
"The piano is also a defective instrument in many ways. The thump of the felt on the strings, while it gives a certain character to the tone, is often highly disagreeable. It must be done away with. Someday it will be. If you never hear it, it is probably not noticed. The listener closely enough. It is particularly noticeable in the two upper octaves, where in many instruments it virtually drowns out the vibrations of the smaller strings or wires. The listener, of course, has been following the music and his attention is not given to the thumping sound; but it will be remedied some day. Again, the bass of the piano is out of proportion to the volume of the treble. It is remedied in the orchestra through the number of instruments. If there were as many bass violins in the orchestra as there are first violins think what the effect would be. Yet the effect in the piano is decidedly out of balance, and nobody pays very much attention to it. After a piano has been played upon for a few hours it begins to deteriorate. This is due to the hardening of the ends of the hammers. This deterioration goes on with every stroke, so that the instrument eventually takes on the 'clicking' sound, which should be remedied by picking the hammers."

Mr. Edison, after commenting upon the great variation in the human sense of hearing, again referred to his own ear which has the remarkable ability to perceive many extraneous noises and discords which the ordinary ear does not notice. For instance, in listening to a clarinet he hears the noise made by the movement of the keys so plainly that it spoils the musical effect. For this reason he had special clarinets constructed for his own purposes, with noiseless mechanisms.

Where to Sit at the Opera

In speaking of orchestral and operatic performances he said:

"While I am extremely fond of opera I have been in the Metropolitan Opera House only twice in years. Really few people in the audience notice the music. If one sits close to the stage he may get a quite different effect from that obtained when sitting on another side. The people who insist upon sitting down in the front rows of the orchestra have their musical impressions seriously distorted. It is odd that they do not realize this. If the



Thos A. Edison

latter were sitting right beside the tympani player he would hear the tympani above all other instruments. The same is true of other sections of the orchestra; so that one does not begin to get the blend of sound that the composer aspired to produce, until one is some distance from the stage. To my mind the most desirable position is on the center aisle in the last row of seats, as far away from the stage as one can get.

"Don't pity the gallery god. He has the best sit at the opera. He hears the music far better than the weathered auditors down near the stage. No sensible person in an art gallery tries to sit up against the canvas in order to enjoy a great painting. How people sitting in the front seats at the opera can stand the performance I don't know. It makes me sick. It is only a badly jumbled mess of instrumental sounds."

The great inventor winked his intelligent eyes and smiled as he said:

"You know people have to put up with many strange things in music. For instance, no violinist is able to play octaves exactly in tune. I have tested many with scientific apparatus, and know just what is being talked about."

"Consequently, when you are seated and turned upon the violin you are put up with many excruciating things. But we have become accustomed to it, and have led ourselves to think that it is all right because we have never heard the real thing. That, of course, is psychological. It is physically possible to play octaves on the violin correctly, but it is not humanly possible. Many of the effects produced are perfectly horrible. The violinist in running his finger down a string to a new note must locate a spot on the string of one-thousandth of an inch. Think of that! That is, if he strikes the exact spot where the note has just the requisite number of vibrations, but an area of microscopic dimension in which to press the string down on the fingerboard. As one may easily imagine, his notes are only approximately correct pitch. Here, however, we are assisted in two ways, by the ear. The ear of the performer, with almost miraculous speed, detects any considerable discrepancy, and corrects it by a slight adjustment of the angle of the finger on the string. On the other hand the ear of the auditor that has not been trained to extreme acuteness is satisfied with approximately tuned intervals, and accepts them when heard upon the violin as he has been accustomed to hearing them. However, when the violinist attempts to play octaves he must move his fingers in two different places upon the strings (unless he uses an open string). It is next to impossible for him to correct faulty intonation in two notes at the same time; the result is a kind of squawking—a squawking that is hideous to many people. They that composers never write octaves for the violin. It has been possible for me to make some very interesting tests in this connection with very delicate scientific apparatus, and I find that the average violinist is likely to play fifteen or more vibrations lower or higher, out of the way, in playing octaves. They anticipate Debussy in a way that they will not themselves believe."

#### American Voices Best

Mr. Edison showed great interest when asked to judge American and American girls.

"Of course we haven't a complete monopoly of all the great voices in the world, but the number of fine voices possessed by Americans is a continual marvel to me. I have a strong impression that the best voices in the world are right here in America. I have records of twenty-two hundred voices, and I can prove it. Taking it all in all this is overwhelmingly the land of fine voices. Europe can produce nothing in comparison with us when we consider the number. I had trained investigators to work out a complete scope for two years in search of beautiful voices. The result was very disappointing in comparison with the results obtained in America right at our very thresholds."

"The worst defect a voice can have is, to my mind, the tremolo. Unfortunately it is a defect which singers themselves do not seem to be able to recognize. It seems to be natural with them. In fact every voice seems to have a tremolo. When I first began to make records of noted singers a vocal list came to me and we produced a record. The tremolo came out very distinctly in the record and the singer insisted that it was due to the mechanism. A greatly improved mechanism revealed the tremolo so clearly that the singer was convinced where the fault lay and proceeded to correct it."

"A beautiful voice, without a tremolo, trained by a fine musician so that through proper accentuation, phrasing, etc., it can bring out the composer's proper meaning, is truly the fines of musical instruments. The singer to day must have brains of a high order. American singers have brains. That is one of the reasons why I like them. They have too much greater power to let foolish teachers lead them astray. Vocal teachers are often the worst of humbugs. They seek to do absolutely impossible things, and become indigent if their pupils cannot do them. I am sure that I could give very much better vocal lessons than many of them, just by using a little common sense. But don't advertise me as a vocal teacher. I have other things to do. Think of a basso profundo teaching a coloratura soprano how she sings a high note! It is like the elephant teaching the nightingale. The singer is aspiring to create a fine tone should hear the finest voices of her class and then strive to do a great deal better."

#### Conventional Aspects of Music

"So many of the popular conceptions upon music are wholly conventional. People like or dislike what they are told to. There is very little fresh and original thought upon the subject. The most fresh and original upon the violin is to turn up with many excruciating things. But we have become accustomed to it, and have led ourselves to think that it is all right because we have never heard the real thing. That, of course, is psychological. It is physically possible to play octaves exactly in tune. I have tested many with scientific apparatus, and know just what is being talked about."

—

#### Simple Psychological Helps in Music Teaching

By Helen C. Van Buren

The manner in which the teacher is able to present his ideas, rather than the sum total of his knowledge he possesses, determines success in teaching children.

Psychological application to music teaching is nothing more than the analysis of brain action in thousands of cases adapted to the practical use of the music teacher. Here are a few simple principles:

*One idea at a time.* Always see that the principle you are teaching takes firm root before starting upon another. Do not call yourself a good teacher if you are not able to teach one idea at a time.

*Always present the affirmative.* The negative will take care of itself. Tell a child to "count aloud" and he will not think of counting to himself. Say to a

child, "Don't count to yourself," and you immediately suggest to the child that he is doing just that.

*Simulate thought by association of ideas.* Utilize the pupil's little knowledge of life to help the imaginative side of his playing. Schumann's *Happy Farmer* builds a little mind-picture for the pupil by association with his previous concepts. *No Surrender* march gives him a fine military tale to work upon.

*Preserve the pupil's attention carefully.* With little children attention is *el-like*. Watch carefully for moments when the child is most interested in something.

*Memory is the sister of concentration.* Teach little pupils that the best time for memorizing is when they can concentrate. It will save them from wasting and save you from hearing a tale of discouragement.

#### Haydn's Amusing Tribute to a Faithful Dog

Haydn's great successes in this island. After Turk's death, his master built up a memorial to him in his garden at Bath, in which the dog was spoken of as his master's "best friend." Haydn and Burney visited Rauzzini at Bath in 1794, and Haydn was so much struck by the memorial as to set a part of the inscription—apparently the concluding words—as a canon or round for four voices:

Turk was a faith - ful dog; a faith - ful dog, and not a man, And not a man. Turk was a faith - ful dog, a faith - ful dog, And not a man, and not a man, Turk was a faith - ful dog, And not, and not a man, and not a man; Turk, Turk, Turk!

## Vital Phases of Piano Technic

by The Distinguished Pianist

ERNEST HUTCHESON

The Second Section of a Discussion which Commenced in the March Etude

#### The Lift of the Fingers

TEACHERS differ very widely in their opinions about the lift of the fingers. Fifty or sixty years ago most students were probably exhorted to use a very high lift. Leschetizky, on the contrary, paid so much attention to the close touch (in which the finger is in actual contact with the key before depressing it, not dropping from a height) that some of his disciples still have us regard this as the only right touch. Other teachers, again, advocate a moderate lift. Few, I think, make it so clear that the lift of the fingers must be according to the nature of the passage to be performed.

The advantage of a close touch is that it absolutely eliminates the sound of the fingers falling on the keys. One may, indeed, argue that this sound is negligibly small, but it cannot be denied that without it the tone will be purer, and that all possibility of a tapping effect will be removed. Consequently the close touch is the most appropriate to the playing of lyrically expressive *legato* and sustained accented notes.

The advantage of a moderate lift is that it aids

the

clear articulation and obviates danger of blurring.

Consequently it is most appropriate to the execution of brilliant and rapid passage-work.



In the division of labor customary with modern pianists the heavier work is relegated to the arm; consequently there is no discernible advantage in an extremely high lift of the fingers.

In proportion, then, as the effect desired is melodic, strictly *legato*, or unobtrusive, the fingers should be lifted less, and in proportion as the effect desired is articulate, brilliant, or *non-legato*, they should be lifted more. Players whose tendency is toward a slight touch should practice lifting the fingers more, those who are inclined to lift and tap at the keys should apply themselves more assiduously to the close touch. Ordinarily a moderate lift should be chosen for technical work, because the fingers are naturally unequal in lifting power (the fourth finger being notoriously bad), and must be drilled into precision and control. Finally it is general advisable to foster the lift of the weaker fingers, and moderate that of the over-powerful thumb.

#### Position of Wrist and Knuckles

Theoretically, modern usage seems to favor a low wrist and slightly raised knuckles, the result being a rounded or "arched" hand-position. This is excellent for elementary finger-work, as long as the wrist is not cramped down too far. The student should be warned, however, against elevating the wrist, as one may see it in the celebrated picture of Saint Cecilia playing the organ, has fortunately been completely abandoned. Yet it must be admitted that the merit of the modern system lies much more in the raising of the knuckles than in the lowering of the wrist. The student is once more invited to watch the great pianists; he will see, think that the wrist is rarely held at any fixed height, but rather, that the hand seldom assumes a definite "arch" in free performance. The wrist, in fact, should be a state of absolute elasticity and constant adaptation to the immediate need.

The less flexible the knuckles are in the individual hand, the more necessary it is to hold them fairly high. Lay your hand on a table with the knuckles depressed and lift the fingers a few times; then elevate the knuckles and raise the fingers as before, and you will at once see how effectively the range of easy action is increased.

I pass over the peculiar technic of the scale, with its crossings of thumb and hand, because every student can reasonably expect full and accurate instruction on this point from his own teacher or from the printed

directions of various good authorities. I need only remind the reader of my former remarks on the outward position of the wrist as necessary to evenness and facility of touch.

Many students I find, are at great pains to keep the hand and arm perfectly quiet in finger-passages. This immobility, however, checks many natural and helpful accessory actions, and leads to a dry and stilted manner of execution. I shall briefly mention some of the movements which most materially aid the fingers in certain technical forms.

1. A slight downward impulse of the hand is extraordinarily useful in grouping sequential figures and in giving accents:

3. A gentle circling (or "rolling") movement of the wrist gives greater ease and fluency to such familiar figures as the following:



This action is really a fusion of the two just described.

4. If you play the following examples:



you will see that the arm must be pushed far in toward the keyboard for the first and drawn somewhat back for the second. Most passages, unlike the above, lie partly on white and partly on black keys, and the usual position of the arm will be between the two extremes, so that the fingers will neither have to be straightened nor relaxed. It is necessary to adapt to certain keys and awkward places where the keys are narrow and the lever heavier. Nevertheless slight adjustments of position are constantly necessary, and when flexibly executed they are another and perhaps an unduly neglected aid to ease of performance.

5. A very great number of technical figures call for a blending of finger and *tremolo* action. In the true *tremolo* the axial movement of the arm is sufficient, the fingers being hardly used at all.



But passages like the following abound:



The same effect may often be obtained by an upward instead of a downward impulse. All accents are better performed by the hand or arm than by increased effort of the fingers. The latter commonly involves a momentary stiffening and produces a sharp, jolted emphasis rather than a musical stress. You will find that almost any pianist can sustain a lift with considerable freedom even in the most delicate playing and particularly at notes which require rhetorical accent; and, indeed, nothing could be a stronger safeguard against a dry, hard quality of tone.

2. The movement of the wrist forward and back from its outward position is indispensable in extended arpeggio figures and a great help to smooth hands in all broken chords.



Try a few measures of Chopin's Etude in A flat, op. 50, No. 1, with and without this movement, and you will quickly convince yourself of its merits.

In all of these there must be a combination of arm and finger-action; more arm-action when the position is extended, as at (b) and (c), more finger-action when the position is close, as at (d) and (e). Even in the trill, which may be regarded as a very close *tremolo*, most players find it convenient to assist the fingers by a slight admixture of the arm movement.

One word of warning as to the employment of all these actions: when above is necessary. They may profitably be used to reinforce and supplement good finger-action; on no account should they be permitted to supplant it. There are many forms of technic in which the function of the fingers is merely to place themselves correctly, leaving the action entirely to the hand or arm. Passage-work, however, always depends for its clarity and perfection chiefly on the skilful use of the fingers themselves.

## Value of Historical Knowledge in the Appreciation of Music

By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. He was an operatic conductor and lecturer in Germany for many years. For the past two years he has been at the head of the Music Department of the San Francisco University.—EDITOR OF THE ETUDE.)

Of all languages music is the most cosmopolitan—at once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folksong, or the stirring music of a military bugle-call, or the rhythmical swing of a dance-motif—or it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our commonest need and seems to respond most readily. We may get away on musical wings through the whole scale of our emotions, from the tenderness to the most violent up roar of passions. The language of music is a mirror of our soul, an expression of the inexpressible. Free from the limitations of speech, it appeals directly to the feeling. More than any other form of expression it embraces the whole of human emotion, and therefore its evolution is a part of the history of human culture in general, rather than that of any particular race.

### Musical Heroes

Looked upon from such a broad point of view, the history of music reveals grand characters full of life—a topic intimately connected with the wonderful sources of history. We will know how to sympathize, to suffer, even to die for their ideals, and that their influence upon the evolution of mankind plays an important part in general history; indeed an often more important part than those of gunpowder plots and courtly intrigues, of murderous warriors and unflinching conquerors. The development of history in intellectual life and progress is free from racial or national hatred, and the goal is universal welfare.

Just as other languages were progressively elaborated, the language of music developed gradually in form and expression. To trace this development in its organic growth is not only interesting but is of greatest importance for the understanding and true valuation of the musical production of different times. Should one not be satisfied with the explanation that "music is a gift of the gods," the history of music will help him to unveil the great mysteries of human emotion, to appreciate the eternal laws of beauty, and therefore to understand the foundations of art and aesthetic value in general.

There are two different ways of dealing with art. One way consists of being interested simply to the merely cerebral extent; this is of little value to consider as an object of art whether a painting, a sculpture, a musical composition—simply as beautiful or not, just because it does or does not appeal to one. This is the way the majority of people react to any artistic production. It is called the "subjective" way. It has, in fact, nothing to do with a really conscious understanding of the work of art.

Appreciation of art based upon thorough understanding can only be obtained through a more definite knowledge of the subject. And that leads to the second way of dealing with art, known as the "objective" or "critical" way. Here the art does not depend upon the question whether the thing is beautiful to you but upon the reason why it seems beautiful to you, and why it is beautiful. It depends upon the ability to appreciate the work as a whole, as well as in all its details, and in respect to its technical mastership.

For subjective appreciation music can depend on its "absolute" beauty. But even then the more it belongs to earlier historical periods the more it loses a greater part of its effect upon our modern harmonic feeling. There are thousands and thousands of people who no longer have contact with the music of Mozart and Beethoven, because their ears are filled with the narcotic sounds of modern harmony. The treasures of a music of a wonderfully pure, dignified, wholesome beauty means nothing to them now, because they consider this music "obsolete."

### Gaining Historical Perspective

What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornate decorations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense proportions of his musical emotionalism—Beethoven who was to his contemporaries a "modernist" as daring as any of our present-day composers seem to us! How different would be the attitude of such people toward "classic" music! And this attitude can be able to find the innate charm, dash, yes, humorous qualities of still earlier music, like the clavierscapes of a William Bird, John Bull, Rameau, Couperin—not to speak of the polyphonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, are the "Old Testament" for every true musician. Then they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them keys for proper interpretation.

Here the value of historical knowledge appears. To appreciate a piece of Couperin, a Haydn or a Mozart as a product of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a fine pleasure. We find it sometimes difficult to meet them on their own ground, because the emotional feeling has changed, and we need a strong effort to find a cause for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.

### Snap Shots in a Musical Library

The ancient Irish harp that one sees pictured as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings.

Napoleon had a high regard for the importance of music in the state. He granted considerable sums of money to musical projects. Grétry received a pension of 4,000 francs annually from him.

Godoud considered Mozart and Mendelssohn the two greatest composers.

Because Haydn did such important work in the field of the symphony, he has been called the "father of the symphony." This has led many to believe that he was the originator of the symphony; but this is not true. Gossée, in his *History of Music*, published symphonies five years before Haydn.

Rousseau's definition of genius is interesting: "Seek not, young artist, what meaning is expressed by genius. If you are inspired with it, you will most feel it in yourself. Are you destined of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

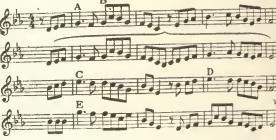
## THE ETUDE Portrait Supplement

No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and postals received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. This collection should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers. Next month the supplement will be a portrait and biography of Richard Wagner done in a process which we believe will please our readers even better than the supplements we have previously given. (There was no Supplement with the February issue)

## An Irish Folk Song That Aids Interpretation

As anybody familiar with the interpretation of music is aware, a good melody is one which consists of a number of undulations, as it were, leading to a definite climactic point. And at that point, as Mr. Frederick Corder sagely remarks, is usually where you would expect it to be, namely, at the end. This does not mean that the climactic point is necessarily the highest note in the piece, though it generally is. It is also usually on an accented beat, and of longer duration than any other note in the measure at least, if not of any other note in the piece. These particulars regarding the nature of melody have long ago passed into formula, such as may readily be found in textbooks on music-making. That these formulae are fundamentally true may be proved by appealing to that flower of musical instinct, the folksong.

"Irish folk-songs—probably the most human, most varied, most poetical, and most imaginative in the world—are particularly rich in tunes which imply considerable sympathetic sensitiveness," remarks Sir Hubert Parry, in his *Evolution of the Art of Music*, and the Anglo-Saxon border folk-music is not far behind. In many tunes of these districts the very design itself seems to be the outcome of the sensibility of the human creature. The culmination of crises rising higher and higher is essentially an emotional method of design. The rise and fall and rise again is the process of uttering an expressive cry, and the relaxation of tension during which the human creature is gathering itself together for a still more expressive cry. The Murcian tune is good in this respect, but as a simple emotional type the following Irish tune is one of the most perfect in existence:



"The extreme crisis is held in reserve till the last. In the first half of the tune the voice moves in low ranges of expression, rising successively to the very moderate crises A and B. The portion in bracket is merely a repetition of the phrases A and B, with slight additions of ornament and a different close, the artistic point of which it is not necessary to discuss here. At the beginning of the second half the voice begins to mount to a higher crisis at C, and intensifies that point by repetition at D, and finally leaps to its utmost passion at E, and then falls with a wide sweep (comprising one more moderate crisis) to the final cadence. Within the limits of a folksong it is hardly possible to deal with the successive crises more effectively."

If the student of music will study the melodies he plays in the thoughtful, analytical way in which Sir Hubert Parry has done, this lovely Irish tune, he will find it easier to touch the hearts of his listeners.

### Difficult Pronunciations

Gericke, Wilhelm (Geh-rik-eh) orchestral-conductor, 1845.

Glazonou, Alexander (Gla-oo-noff) Russian composer, 1865.

Gluck, Christoph Willibald (Glock) French composer, 1714-1787.

Goddard, Benjamin (Go-dahr) French composer, 1849-1895.

Goldmark, Karl (Golt-mark) Hungarian composer, 1830-1915.

Gounod, Charles (Goo-noh) French composer, 1818-1893.

Grieg, Edvard Hagerup (Greig) Greatest Norwegian composer, 1843-1907.

Guilmant, Alexandre (Geel-mang) French organist and composer, 1837-1911.

Haupt, K. August (Howpt) Austrian organist and teacher, 1810-1891.

Hardelot, Guy (Ghee-dard-loh) French woman composer.

## Value of Historical Knowledge in the Appreciation of Music

By Frederick G. Schiller

(Professor Schiller was formerly a teacher at the Royal Academy of Music in Munich. He was an operatic conductor and lecturer in Germany for many years. For the last two years he has been at the head of the Music Department of the San Francisco University—Dixon or The Brundis.)

Of all languages music is the most cosmopolitan—it is once the most subjective and the most impersonal. It is a language understood by everyone, because it expresses something common to everyone. It may be the simple melody of a folksong, or the stirring music of a military bugle-call, or the rhythmical swing of a dance-motive—or it may be the great soul sensation created by the tone texture of a modern symphony orchestra—it is our innermost feeling and sensibility that responds immediately to it. And it is equally able to find delight in the infinite shades of sadness, yes, humoristic qualities of still earlier music, like the clavier-pieces of a William Bird, John Bull, Rameau, Couperin—not to speak of the polytonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, are the "Old Testament" for every true musician. Then they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them hints for proper interpretation.

Here the value of historical knowledge appears. To appreciate a folksong, a Haydn or a Mozart, and to understand of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a fine pleasure. Then it is sometimes difficult to meet them on their own ground—ourmonic feeling has changed, and we need an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.

## Snap Shots in a Musical Library

The ancient Irish harp that one sees depicted as the emblem of Ireland on the Royal Standard of Great Britain and on the Irish flag was triangular in shape, and had from thirty to fifty strings.

Napoleon had a high regard for the importance of music in the state. He granted considerable sums of money to musical projects. Gretry received a pension of 4,000 francs annually from him.

Gounod considered Mozart and Mendelssohn the two greatest composers.

Because Haydn did such important work in the field of the symphony, he has been called the "father of the symphony." This has led many to believe that he is the originator of the symphony; but this is not true. Gossé, for instance, published symphonies five years before Haydn.

Rousseau's definition of genius is interesting: "Seek not, young artist, what meaning is expressed by genius. If you are inspired with it, you will feel it in yourself. Are you destined of it, you will never be acquainted with it. The genius of a musician submits the whole universe to his art."

THE ETUDE  
Portrait Supplement

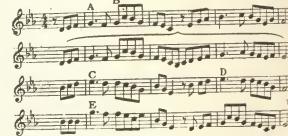
No supplement accompanies THE ETUDE this month. These supplements will not be given every month as the cost of their preparation is very high in these days of expensive paper and ink. We realize from the letters and postals received that our supplement idea has great educational value for ETUDE readers. It is probable that we shall include at least six supplements during the year. The following should be of great assistance not only to colleges, conservatories, convents and teachers, but to all students and music lovers. Next month the supplement will be a portrait and biography of Richard Wagner done in a process which we believe will please our readers even better than the supplements we have previously given. (There was no Supplement with the February issue)

APRIL 1917

## An Irish Folk Song That Aids Interpretation

What if they had a clear conception of the historical periods in which such pieces were written? If they could recognize the grace of the 18th Century in the ornamentations of Haydn and Mozart? If they could appreciate the innovations of a Beethoven, who grew out of his time like a giant, evolving the immense portions of his musical emotionalism—Beethoven, who was to his contemporaries a "modernist" as dear as any of our present-day composers seem to be! How different would be the attitude of such people toward "classic" music. And how much easier it would be to find delight in the infinite shades of sadness, yes, humoristic qualities of still earlier music, like the clavier-pieces of a William Bird, John Bull, Rameau, Couperin—not to speak of the polytonic wonderworld of Bach, whose fugues, as Hans von Bülow has put it, are the "Old Testament" for every true musician. Then they would also remember that music of different ages has much to do with the mechanical condition of the instruments of the times, and this would give them hints for proper interpretation.

Here the value of historical knowledge appears. To appreciate a folksong, a Haydn or a Mozart, and to understand of their times means simply to love them as we love the companions of our childhood, our youth. They are like genial old people with good manners and clear thoughts with whom to sit and talk in the evenings is a fine pleasure. Then it is sometimes difficult to meet them on their own ground—ourmonic feeling has changed, and we need an excuse for becoming ignorant or indifferent toward the achievements of their musical culture. To listen to them in our nervous overstrained time is a relaxation, an unsurpassed relaxation at the command of everyone who has a piano in his house and enjoys playing it.



"The extreme crisis is held in reserve till the last. In the first half of the tune the voice moves in low ranges of expression, rising successively to the very moderate crises A and B. The portion in bracket is merely a repetition of the phrases A and B, with slight additions of ornament and a different close, the artistic point of which it is not necessary to discuss here. At the beginning of the second half the voice begins to mount to a higher crisis at C, and intensifies that point by repetition at D, and finally leaps to its utmost passion at E, and then falls with a wide sweep (comprising one more moderate crisis) to the final cadence. Within the limits of a folks-tune it is hardly possible to deal with the successive crises more effectively."

If the student of music will study the melodies he plays in the thoughtful, analytical way in which Sir Hubert Parry has treated this lovely Irish tune, he will find it easier to touch the hearts of his listeners.

## Difficult Pronunciations

Gericke, Wilhelm (Geh-rik-eh) orchestral-conductor, 1845.

Glazonou, Alexander (Gla-oo-nuh) Russian composer, 1865.

Gluck, Christoph Willibald (Glook) French composer, 1714-1787.

Goddard, Benjamin (Go-dahr) French composer, 1849-1895.

Goldmark, Karl (Golt-mark) Hungarian composer, 1830-1915.

Goudot, Charles (Goo-noh) French composer, 1818-1882.

Grig, Edvard Hagerup (Greig) Greatest Norwegian composer, 1843-1907.

Guilmant, Alexandre (Geel-mang) French organist and composer, 1837-1911.

Haupt, K. August (Howpt) Austrian organist and teacher, 1810-1891.

Hardelot, Guy (Ghee-dard-loh) French woman composer.

APRIL 1917

## An Irish Folk Song That Aids Interpretation

As anybody familiar with the interpretation of music is aware, a good melody is one which consists of a number of undulations, as it were, leading to a single climactic point. And this point, as Mr. Frederick Corder says, "is usually where you would expect it to be, namely, at the end. This does not mean that the climactic point is necessarily the highest note in the piece, though it generally is. It is also usually on an accented beat, and of longer duration than any other note in the measure at least, if not of any other note in the piece." These particulars regarding the nature of melody have long ago passed into formula, such as may readily be found in text-books on music-making. That these formulae are fundamentally true may be proved by appealing to that flower of musical instinct, the folks-song.

"Irish folk-music is probably the most human, most varied, most poetical, and most imaginative in the world, and is especially rich in tunes which imply considerable sympathetic sensitiveness," remarks Sir Hubert Parry, in his *Evolution of the Art of Music*, and the Anglo-Saxon border folk-music is not far behind. In many tunes of these districts the very design itself seems to be the outcome of the sensibility of the human creature. The culmination of crises rising higher and higher is essentially an emotional method of design. The rise and fall and rise again is the process of uttering an expressive cry, and the relaxation of tension during which the human creature is gathering itself together for a still more expressive cry. The Murcian tune is good in this respect, but as a simple emotional type the following Irish tune is one of the most perfect in existence:



## Carmen

Arranged for Presentation in Reading Form at Musical Clubs

From GEORGES BIZET'S

famous opera based upon the celebrated romance of PROSPER MÉRIMÉE

[Editor's Note.—An extremely attractive club meeting or recital may be given by following the suggestions outlined in this article. While music in the music of Carmen comes published as separate pieces it is highly desirable that the club leader propose to have the music of Carmen come published in one volume so that some of the numbers, which is also the most economical way of giving the recital. The pronunciation of the names in the music of Carmen is as follows: "Don José," "Don Basque," "Escamillo," "Aye-ah-weak-ah," "Dan-ge-ah," "Thou-nee-ah," "Morales," "Mu-ah-tee-ah," "Lillas Pasta," "Le-ah-rah-ah," "Ah-ah-rah-ah," "Ah-ah-rah-ah," "Fra-sug-ah," "Fra-ke-ah," "Mer-cedes," "Mer-say-deh." In addition to the vocal parts there are also instrumental parts which come from about fifty cents a copy up. These contain all the principal themes and when the teacher has no such parts he may have the vocal parts with the piano and such additional numbers as the duet arrangement of the overture, etc., are very advantageous. It is not beyond the realm of possibility that the club may have the orchestra dressed in Spanish costumes. Indeed this would add a touch of realism which might be "the making" of a most interesting and instructive musical entertainment.]

II  
MUSIC.  
OVERTURE TO CARMEN,  
Arranged for Four Hands by Bizet.

It is Sevilla, the languorous, dreamy city of sunny Spain, where in 1820, as to-day, the fiery blood of the native surges high with every emotion, where love more than meat is in the heart, where chivalry is bold and gold and where heroes march in ranks of constant daring. Michaela, a village girl, comes into the public square and asks Morales, an officer of dragoons, if he has seen her lover, the gallant Don José, who is a captain of dragoons. As Michaela walks away, Don José, accompanied by his captain Zuniga, enters. Carmen, with her fellow workers, comes from the cigarette factory nearby. Spying Don José, she casts a swift glance at him and smiles as she says,

*When my heart will be yours?  
In faith—I do not know,  
Perhaps it may never be!  
It may be to-morrow!  
I vow it shall not be to-day.*

Still taunting him, she sings,

*Love is like a wood-bird wild  
That no one can hope to tame,  
And in vain is all wooring wild,  
If one fails his love to name.*

III  
MUSIC.  
CARMEN'S SONG ..... . . . . . Habañera

This famous song is from a genuine Spanish theme which Bizet introduced. It may be sung as a vocal solo or it may be played as a piano solo, arranged by Lange, or in a four-hand arrangement.

IV  
MUSIC.  
GYPSY SONG AND DANCE FROM THE  
OPENING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don José, who was arrested for permitting her to escape. He assures her that Don José is free. Lillas Pasta is just about to close his inn when word comes that Escamillo, the greatest torero in Spain is approaching. In a few moments the famous bull-

does. Don José's mother, in a letter, begs him to marry Michaela. This Don José vows to do, and at the same time condemns Carmen who would win him away from his sweetheart.

A disturbance is heard within the cigarette factory and some of the workers rush out declaring that Carmen has been in a fight with another girl, Zuniga. Escamillo, the famous torero, comes to arrest the fighters. He arrests Carmen but she knows that with her wiles she can induce Don José to let her escape. She sings him an entrancing melody.

*Near to the walls of Sevilla  
With my dear friend Lillas Pasta,  
Soon shall I dance the Seguidilla,  
And drink sweet Manzanilla.  
But all alone, what shall I do?  
To join the dance, there must be two.*

V  
MUSIC.  
SEGUIDILLA FROM ACT I.

Don José cannot stand the charms of Carmen and he loosens the cord that is holding one of her wrists. Carmen goes across the bridge apparently under arrest. Once on the other side she pushes the soldiers away from her and runs down the nearest alley, like a gazelle. Carmen is gone.

VI  
MUSIC.  
ENTR'ACTE FOLLOWING ACT I.

(This is found only in the vocal score. If the club does not possess a score, a part of the Habañera may be repeated.)

VII  
MUSIC.  
ACT SECON.

We are now in the little inn of Lillas Pasta on the outskirts of Sevilla. In the room of a gang of smugglers, Carmen and her friends, Frasquita and Mercedes, are seated at a table with a group of officers. A party of gypsy girls are playing guitars and tambourines. Carmen rises and dances while the soldiers applaud.

VIII  
MUSIC.  
GYPSY SONG AND DANCE FROM THE  
OPENING OF ACT II.

Carmen begs Zuniga to tell her what has been the fate of Don José, who was arrested for permitting her to escape. He assures her that Don José is free. Lillas Pasta is just about to close his inn when word comes that Escamillo, the greatest torero in Spain is approaching. In a few moments the famous bull-

fighter, a real national hero, enters and sings the spirited song of the Plaza del Toros.

*Toreador, stand on guard.*

*Toreador, leave.*

*Think of the dark-red beauty*

*Who is looking on thee in the ring.*

*Toreador, Love waits for thee.*

IX

TOREADOR'S SONG.

This famous baritone solo comes arranged for piano and as a violin solo.

X

Escamillo spies Carmen and falls violently in love with her, even though he does not yet know her name. As Escamillo leaves Carmen, her companions tell her that her services will be needed that night to help the bullfighters in the ring. She tells them that she is waiting to meet an officer who permitted himself to be arrested in order that she might escape. Don Jose's voice is heard without singing a well-known air. He has just finished a sentence of two months for assisting Carmen. When friends and some of the officers of the guard have been there, and that Carmen has disappeared for them, he is intensely jealous. Carmen pacifies him by taking a pair of castanets in her hand and dancing to a tune which she tells Don Jose is of her own invention.

XI

MUSIC.

CARMEN'S CASTANET DANCE.

This number (in the vocal score) is properly a duet but it comes arranged as a dance in all the piano arrangements.

Don Jose hears the bugles of his military company. He begs Carmen to sing her dance so that he may intercept the girls. She will not permit him to go back to his camp. Carmen twists him for not loving her, and Don Jose draws from his jacket the flowers which Carmen threw at him in the square. He sings of them, telling her of his love for her.

XII

MUSIC.

DON JOSÉ'S SOLO IN ACT II.

(This also comes in the piano arrangements.) Nevertheless, Don Jose resolves to be loyal to his military command. He starts to the door and just as he reaches the latch a knock is heard; he stops. Zuniga and other officers enter to arrest Carmen and the smugglers. They resist the soldiers, and Don Jose assists Carmen. Zuniga is bound and Don Jose is therewith forced to turn to an outlaw.

XIII

MUSIC.

HERE THE SEGUILLIDA IN ACT I MAY BE REPEATED.

XIV

In Act III Carmen and Don Jose, with the smugglers, are seen at dawn in a mountain camp. Don Jose, now a traitor to his country, feels deep pang of regret for what he has done. Carmen and this, and why he does not go back to his mother. Carmen is a fatalist, and as she and her friends spread out the cards to tell their fortunes, she sneers when she learns that hers is to be an early death. As the smugglers disperse, Michaela enters in search of the fugitive, Don Jose, to tell him that his master is dying. She sings a prayer for divine protection.

*Thou wilt aid me with Thy Grace,*

*For Thou art Lord, forever near.*

XV

MUSIC.

MICHAELA'S SONG FROM ACT II OF CARMEN.

XVI

Hearing the noise of shooting, Michaela hides behind the rocks. Don Jose has seen Escamillo approaching and not knowing him fires at him. When Don Jose learns that Escamillo is in love with Carmen and has come to her, he falls into a rage, which results in a duel with large keen-bladed clasp knives. Escamillo's knife breaks, and Don Jose is just about to kill him, when Carmen intervenes and saves his life. Escamillo challenges Don Jose to another duel

at some other time and impudently invites the party to the evening bullfight. Michaela enters and begs Don Jose to go back to his dying mother. He leaves, telling Carmen that he will meet her at another time. Carmen sees his tragic meaning and attempts to follow Escamillo. Don Jose stands in the way to prevent her.

XVII

MUSIC.

CARMEN MARCH

ARRANGED BY W. P. MERO

XVIII

The last act of Carmen is a tragedy of emotions moving quickly to a tragic end. The scene is in the Plaza del Toros. A happy throng is gathering to enter the gates for the bullfight. There are fair girls, orange girls, program sellers, water peddlers, cigarette dealers and wine vendors. Into this crowd comes Escamillo, riding in state with Carmen at his side. It is the gala day of the year. Bright happy music rings upon the air as the people await the festivities of the day.

XIX

MUSIC.

PLAY THE INTRODUCTION TO THE OVERTURE INCLUDING THE MARCH.

XX

Carmen and Escamillo sing a fervid duet declaring their everlasting love for each other.

XXI

MUSIC.

CARMEN AND ESCAMILLO'S DUET.

This is very effective when sung but if singers are not obtainable it is very interesting in its piano arrangement.

XXII

Carmen's friends advise her to beware as Don Jose is hiding somewhere in the crowd. Carmen declares I am not a woman to fear such as he.

## Expanding the Small Hand

By Myra Frances Hale

DURING the intermediate stage of my piano study one of teachers volunteered the remark that in time my playing would equal that of great pianists even though my hands were small. Previously, I had never given much thought as to the size of my hands. I thought that work would accomplish all things. If this otherwise very excellent teacher had possessed sufficiently keen discernment he would have seen that my fingers, when taking the half-fingered position in which I was in part, did not measure up to their respective key-boards with same tension. This unfortunately necessary stiffness—though it was, and still is—has proven to be a barrier to good tone-production and idealistic pianism.

One of my following teachers laid great stress, and rightly so, on the covariance of the thumb and forefinger in octaves and large chords. These were the two positions which I could not accomplish with the thumb curved. The operation is not an unusual one, but in my case proved of no advantage as the cords were very small and the fascia is thick. The next operation was one of experiment, consisting of the cutting out of some of the fat or fascia that lay between the four fingers of each hand. The result, at first, seemed to affect my playing marvelously but alas! notwithstanding diligent practice, in three weeks the old condition returned. There were no bad results as feared. My hands always have had more muscle and fascia between the thumb and forefingers than the average pianist, and continued normal practice together with the abnormal forced effort in reaching double-notes has not served to increase the condition. It would be unwise to experiment with this condition, as the human fear of producing stiffness in the palms of the hands as well as the possible loss of the control of the thumb.

For several years prior to this I had given recitals frequently. My musical education has become well rounded, due mainly to the excellent training received in a school of highest standing. My technical struggle and the necessary study of my hands has opened up new channels of thought and given me the ability to see ahead for others, wherever it may appear to be necessary. In the end the hand may best be expanded by means of sensible exercises, without the use of surgical means.

## Beethoven

WHEN your piano pupil has the proper fingering, the exact rhythm, and plays the notes correctly, pay attention only to the style; do not stop for little faults or make remarks on them until the end of the piece. This method produces *musicians*, which after all is

Don Jose appears just as the crowds clamor into the gates of the amphitheatre. Carmen exclaims, "Some friends just came to tell me that you were near at hand. They want me to believe that you mean to kill me."

Don Jose, distraught with jealousy, and yet still under the charm of Carmen, begs her to run away with him again.

"I do not threaten you. I beg you, I entreat you, I will forget, Carmen, forget all that has passed since we met. Let us go together far from here—to begin our lives again."

Carmen spurns him, saying,

"I know that you will kill me. I know that my moment is near. But if I live or if I die, I say, my 'no' is 'no'."

Don Jose pleads eagerly again, but Carmen in her defense laughs at him. There is a burst of cheers from the amphitheatre and the chorus of the Toreador song is heard above the clamor. Carmen is in delight and attempts to enter the gates. Don Jose follows her, and Carmen declares her love for Escamillo and Don Jose is frantic with anger. As she tears from her finger the ring which Jose had given her, and runs to the door, Jose overcome with his emotions, leaps toward her and snatches her to the heart. The crowd rushes in to find Don Jose kneeling over the dead body of Carmen. He shuns in despair.

"Do what you will with me,  
It was I who struck her down.  
Ah, Carmen,  
My Carmen,  
Thou art gone."

XXIII

MUSIC.

CARMEN FANTASIE ARRANGED FOR TWO PIANOS, EIGHT HANDS BY EDMUND PARLOW. THIS IS AN ESPECIALLY EFFECTIVE ARRANGEMENT.

Many very excellent talking machine records of various parts of Carmen performed and sung by noted artists can be used with great effect in giving this work in the foregoing form.

## Getting Pupils Through Printers' Ink

### A Practical Advertising Man Talks

THE ONE best way in which to get pupils is through the excellent results that the teacher is able to show with the pupils he has previously taught. Therefore, the successful pupils' record stands at the head of all kinds of advertising for the teacher. If the teacher is wise and knows how to surround himself with those personal attributes which speak "success" in his work, those who attend the recital will be more readily convinced. Good taste in furniture, decorations, clothes, flowers, lighting, diplomacy in presenting his pupils and in receiving his guests all contribute immensely.

However, when the teacher does not find his classes sufficiently full, it is necessary to depend upon printers' ink to let other people know about his work. This is an exceedingly difficult task, and more money is tossed into the gutter by means of this way than in any other manner. The greatest mistake to be made is to spend either too much or too little. A cheap circular or an overblown circular are both equally bad.

The circular, however, is a real need. The teacher cannot very well talk about himself without embarrassment, and a good circular may be advantageously and modestly placed in the pupils' hands so that he may know just those things which he has a right to know before beginning lessons.

The circular is necessary when applications for information come to the teacher through his newspaper advertisements. If the teacher had a sufficient amount of money to spend, advertising in papers that have a national readership, but good whose names are to list are seeking pupils. Whether it is you or someone else whom these finally choose for their teacher depends largely upon your method of approach, as well as your established reputation and the atmosphere of good-will which you have created. You should hold your ground well. Your personality as well as your ability will make or break your success. In your list of prospects you will also have another and much larger class to appeal to—those who are not seeking a musical education, who either from indifference or other cause are not awakened to the need or desirability of a musical training. To these you should also make your appeal. Among these, however, are some of your best future pupils if you can only attract them.

"The music teacher should go into the preparation of this advertising matter with real enthusiasm. Don't look upon it as a necessary evil to be entered upon haphazardly, distributed speedily, and then forgotten. Put your best into the wording, the thought, and the form. If for reasons of modesty or "ethical" restraint one may decide not to advertise, then let there be nothing but the most conventional engraved cards. But I take it you are really interested in the preparation and production of professional announcements that will have real sales value in them. If you are, you will analyze your approach as we do in the business world. In the first place, you must know so completely what you will receive attention. It must be, yet, a good audience. Having gotten your audience, the copy must arouse interest, and if sufficiently interesting, it will create desire, and then will follow the sale, or a pupil enrolled with you for instruction. If you as a music teacher will bear in mind that to make your advertising successful you must look upon it as a psychological problem, and treat it as such, you are sure to be successful. The real goal of advertising is to interest, to attract, to convert, and to sell. If you will interest them, it will increase your usefulness in your profession. You will study yourself, you will strengthen the weak points, where they exist, and you will cultivate those features of your work in which you are especially strong.

### Preparation of Copy

"In writing your copy you will generally hear the critics exclaim, 'Be brief; people will not read much copy.' But if you have a good story, make it interesting to say, and can get the interest of the recipient aroused, he will read all you have to say. If he is not interested in anything pertaining to music teaching, you will not have his attention in any case. And who ever heard of a mere business card making a sale just because it was brief and could be read quickly? The chief thing you must bear in mind is to have a message. If you can get real heart interest into that message reasonable length will strengthen it while undue brevity will smother it. But the prime requisite is to have something to say. Let your copy be well balanced. Do not overdo any feature of it. Leave something to be said in your follow-up. Do not tell all about yourself or your pupils. Do not give all the appreciative letters you have had from past pupils. The music teachers' circulars that I have examined are, for the most part, addressed to those who are now considering a musical training. Why not make your advertising matter so genuinely appealing that you would naturally create a desire to inquire further and more detailed information on the subject may be found in the 'Musician's Business Manual' by Geo. C. Bender, and in the booklet 'Progressive Ways of Securing New Pupils,' by Allan J. Eastman.

### Getting Up a Good Circular

"Direct advertising (the circular) naturally divides itself into four headings: (1) Copy, (2) Printing of the copy, (3) Circulation or distribution, (4) Methods of follow-up.

"When you are about to prepare a piece of advertising matter, first of all put yourself in the teacher's position. Consider what will appeal to them. You are seeking pupils, but you know whose names are to list are seeking pupils. Whether it is you or someone else whom these finally choose for their teacher depends largely upon your method of approach, as well as your established reputation and the atmosphere of good-will which you have created. You should hold your ground well. Your personality as well as your ability will make or break your success. In your list of prospects you will also have another and much larger class to appeal to—those who are not seeking a musical education, who either from indifference or other cause are not awakened to the need or desirability of a musical training. To these you should also make your appeal. Among these, however, are some of your best future pupils if you can only attract them.

"The music teacher should go into the preparation of this advertising matter with real enthusiasm. Don't look upon it as a necessary evil to be entered upon haphazardly, distributed speedily, and then forgotten. Put your best into the wording, the thought, and the form. If for reasons of modesty or "ethical" restraint one may decide not to advertise, then let there be nothing but the most conventional engraved cards. But I take it you are really interested in the preparation and production of professional announcements that will have real sales value in them. If you are, you will analyze your approach as we do in the business world. In the first place, you must know so completely what you will receive attention. It must be, yet, a good audience. Having gotten your audience, the copy must arouse interest, and if sufficiently interesting, it will create desire, and then will follow the sale, or a pupil enrolled with you for instruction. If you as a music teacher will bear in mind that to make your advertising successful you must look upon it as a psychological problem, and treat it as such, you are sure to be successful. The real goal of advertising is to interest, to attract, to convert, and to sell. If you will interest them, it will increase your usefulness in your profession. You will study yourself, you will strengthen the weak points, where they exist, and you will cultivate those features of your work in which you are especially strong.

"The color of ink should usually be black. There is nothing stronger or more beautiful. Occasionally if there are engravings you may use a rich dark brown. There are, to-day, inks that are known as double-tones. Beautiful effects are had with one impression of these inks, the sepia particularly, when well printed. Poorly handled, they are worse than useless. At times it is better to use a color, a blue, a green, a yellow, a red or an orange, used with judgment and skill. For attention-getting value nothing equals red. This color, as you know, leaps out at you, as it were. The first color in the spectrum, it is the strongest in its effect on the retina. This is the reason why a room covered with red wall paper appears possibly as much as one-quarter smaller than when covered with blue paper. Red is an advancing, and blue a retarding color. Some are made to go to a large number of the country's leading advertising men, and you can get the use of a second color in advertising printing. Almost automatically they replied that the second color was worth more than it cost. Let the application of color be made

paper and ink.

"Coming down to particulars, the paper that you select should elegantly without extravagance either in character or color. If there is a cover, it should harmonize with the paper used on the inside. Choose a paper that will carry your message legibly and attractively, not flaunting or grotesque. White is always safe, and generally the best for the inside of a circular or booklet. If there is any variation, it may be a dull color or a hue just off the white.

"The paper and all else must be correct. Keep away from the newer effects. The very best face is the oldest, the good old Caslon, used by Benjamin Franklin in his *Pennsylvania Gazette*.

"The color of ink should usually be black. There is nothing stronger or more beautiful. Occasionally if there are engravings you may use a rich dark brown. There are, to-day, inks that are known as double-tones. Beautiful effects are had with one impression of these inks, the sepia particularly, when well printed. Poorly handled, they are worse than useless. At times it is better to use a color, a blue, a green, a yellow, a red or an orange, used with judgment and skill. For attention-getting value nothing equals red. This color, as you know, leaps out at you, as it were. The first color in the spectrum, it is the strongest in its effect on the retina. This is the reason why a room covered with red wall paper appears possibly as much as one-quarter smaller than when covered with blue paper. Red is an advancing, and blue a retarding color. Some are made to go to a large number of the country's leading advertising men, and you can get the use of a second color in advertising printing. Almost automatically they replied that the second color was worth more than it cost. Let the application of color be made





How Sarolta managed to walk the long way back to the Hegemanns' house thus can only be explained by the fact that there are times of transcended agony of spirit, when the body becomes a mere machine, dodele, insensible.

She stood at length upon the familiar doorstep, and, with a mechanical, stretched out in a hand, stand to the familiar door, and the Hegemanns' house, far behind, outlined by the dark, half-light. She had a matted, matted shawl over her head and was holding it under her chin with a hesitating finger and a long, long, long sigh.

"What do you come from?"  
"From the Altschloss."  
"So—Frau Hegemann's voice rang with a man's voice. "So, Schuline! I thought it even so. Did I not warn you that this is a respectable house?—a house for respectable people?—what do you look like? The water is dripping off you, and you have leaves in your hat. You have no questions to ask, and you have another tomorrow. You can send for your luggage; across my threshold you do not pass; took you home again. But the truth is that this is no time to be much! To the Altschloss, you alone—ah no shame on you! One so alone—"

The words fell now with no more sense upon Sarolta's mind; if the rain might break, the lightning, the thunder, the sun! Her eyes were wide as if fascinated on those skeleton fingers. How could any one expect anything of human softness from a hand like that?

Then she saw the door close against her, and gave a helpless cry. "Oh, please, let me in!" She was at the door, her hands at the lock, and saw the wet panels facing her relentlessly.

She turned, dashed, and looked down the street. The lamp-light flickered on the rain.

A droshecke, laden with luggage, was crawling up the cobble roadway. The oncoming wind: the rain, the driving wind; the sorry face stumbled and slipped at nearly every step. Sarolta saw, with a shudder, her face, for a moment, the face of all her straight. A thought came shooting across her brain. Better, after all, to have died in the woods.

A cry rang out—cry upon her own man-made anguish and joy.

"Frau Hegemann?"  
"Sarolta! You have sprung out of that droshecke—some one extraordinarily active and in a very great hurry. Sarolta, what is it? You want to see her? You have tears and tears upon her face; and then for a while she did not know anything more, more."

#### CHAPTER XX

"AND so, my dear," said Sarolta, "when they said you are an engineer for Michael Michalek, you just said to me: 'I'll chuck the career and go off to Sarolta!' My goodness, every time I see you, when the weather is like this, you venture comes in. I said to myself: 'If that isn't the very lowest part any poor singer can have! You've got to be a fool to let him do that to you! But she is still a child! And I said, 'When you begin with Michaela, you stay that!'"

She broke off, with a look that look in Sarolta, not one word of what she had said had reached her friend's mind. Miss Schreiber gazed at her in amazement. It was now nearly a week since she had carried her friend's fainting from the doorway of the Altschloss, and when Miss Schreiber had not returned alone; she had clothe her in her own night-gown, she had brought her to bed like a child. She had given the doctor a full account, though the doctor, promptly called in, had been reasoning, not to say contumacious, of mere feminine whims.

"Gelaufenen—nied—wied—nicht—rund—nicht—it was the wet, caught in the hair, dinner—it was a terrible cold, she had her verdict.

He left a prescription with a沉思 in it, and advised her to remain quiet, being it a nervous disorder. He was so far justified that the next day Sarolta had no fever, nor any other trouble, though she remained quite obstinately to drink the hot milk that her friend insisted upon. But this very morning, when Sarolta far more than would a physical alarm, Sarolta lay as if she were very sick. Her friend, Miss Schreiber, had been his verdict.

He left a prescription with a沉思 in it, and advised her to remain quiet, being it a nervous disorder. He was so far justified that the next day Sarolta had no fever, nor any other trouble, though she remained quite obstinately to drink the hot milk that her friend insisted upon. But this very morning, when Sarolta far more than would a physical alarm, Sarolta lay as if she were very sick. Her friend, Miss Schreiber, had been his verdict.

"She had no surprise at Sarolta's presence, no gratitude for her attention, beyond a certain childlike admiration. She had given the lively description of her friend's interview with Frau Hegemann, and of the complete, though she had been a most ridiculous old woman. (Frau Hegemann's sardonicus in situations Sarolta discreetly made no other reference.)

Sarolta felt that, until she could get Sarolta to confide in her, she could do nothing. "She

"Tell her I want her to sing in three days!"

"Good heaven!"  
"Good Heavens!" for Dr. Lothar. Tell her—  
"For Dr. Lothar?"

"I don't suppose for a moment," said Sarolta, "that she will be able to come to bed."

"Tell her I can't wait long."

Sarolta did not know whether she was more angry or more frightened as she went on her errand, and did the best she could. She had not yet got a copy of "Hippolyt's" safe somewhere—and you'll be his Phœbe all right.

Sarolta shuddered, hid her face in her pillow, and moaned: "Never!" And when Sarolta clapped her hands and tried to move away, Sarolta said: "Wait a minute! I have got a copy of "Hippolyt's" safe somewhere—and you'll be his Phœbe all right."

"Quick, Sarolta! Oh, dear, don't—  
Wait a minute while I put on my stockings."

Just a plaid and two hairpins. "Oh, just a plaid and two hairpins," said Sarolta, "but I have to catch at her friend's hands." "He's a very good friend," said Sarolta, "but I have to catch at his hands."

"He's a very good friend," said Sarolta.

"Well, I don't know what it means!"

"He's it was for Dr. Lothar," said Sarolta slowly. She did not really know why, but that her friend seemed more pitiful than her own.

As Sarolta rushed in, Herr Webel regarded her with a strained expression.

"Please, Schuline, be seated," he said.

Sarolta, who was of a dental adviser, said: "I have a toothache."

The eager question died away on Sarolta's lips. Arrested in her headlong advance, she had turned her hands together, her color fading.

She had given up the wooden house, through life. She has resolved to give up the wooden house, through life, being anxious, as she was, to catch at her friend's hands.

She had given up the wooden house, through life, to catch at her friend's hands.

The light died out of her face as if some flame had been extinguished—Lothar had not only to make some elimination in its ranks, but to order a general retreat, and the entire company of all the forces of the orchestra had to withdraw.

A temporary scheme of lighting had also to be arranged, and the connection with

the audience should throw certain figures

into light and yet keep shadowy the make-shift background and the orchestra.

"I have explained," he said, "a kind of dream performance. You understand, all of

the Master sitting yonder, alone in the dark, everything must be low-toned but explosive.

I will have it perfect, but dim. You must

watch over yourself, and when the orchestra

has met in the love of his art again in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure

Sarolta to be present at the last moment.

A tenor had been found to compare to

Friedrich Weibel.

"The Master is not," said Weibel.

He was one of the group in the faded

light, to release out loud the many

arguments he had addressed to him,

which very often were

so strained that his friends were so alarmed

by his continual apathy, that, in the hope

of rousing him from his torpor, he had

formally—singular, an almost

desperate plan—in the hopes of surprising

him back into the love of his art again

in other words, into the rest for life again."

To this end it was proposed to give a performance in the little

theater of the Altschloss, and to lure



LIZA LEHMANN.

immense favor. Mrs. Beach has a delightful gift of melody, an impassioned mode of expression and rich breadth in all of her treatment of the material in selects. In 1913 she appeared with great success in Europe, where her *Symphony in B*, her piano Concerto in C sharp minor, and other works met with decided favor. In recent years Mrs. Beach has toured America many times. Her piano playing is scholarly without being pedantic. She has the gift of communicating her own ideas to her audiences in a most fascinating manner.

## Cécile Chaminaud

Few composers in the last fifty years have had the good fortune to have their works as extensively played as Cécile Chaminaud's. The gifted French woman has written such a charming style that people of all countries of Europe seem to appreciate her piano pieces and songs with equal eagerness. She was born in Paris, August 8, 1861. Her interest in music dates from her earliest childhood. In her own words she says:

"While quite a tiny tot I used to compose, and it seems to me that I have always possessed an instinct upon which to express my thoughts. My cat and my dogs, like everything else, were merely too coarse for a musical parade. My dolls dozed and to my cat, whose ways were mysterious and unaccountable, I would say, 'You're a nocturne or a serenade lullaby—surely nothing is more fitting to a cat than a moonlight serenade.'

Her musical training, which was commenced at a very early age, was peculiar in many ways. At first she came under the influence of Biézot, who took an immediate and deep interest in the talented child. She describes him as "a stout, swarthy gentleman who made me play all the pieces I knew." The composer of Carmen advised Chaminaud's father to "give the child all possible opportunity for training to the front, but, above all things, do not bore her."

She next went to the Conservatoire, where her teacher was Félix Le Couppéy, the author of a famous series of elementary studies for piano students. Le Couppéy, while a little old fashioned (he was Henri Herz' successor at the conservatory), was nevertheless very practical and very efficient. Among other things he organized a class for young ladies at the conservatory. Chaminaud describes him as "an amateur, possessing many curious notions and eccentricities." Another thing he was never to be seen without was his box of candles. Even when teaching it remained open beside him and he never ceased devouring the box. "He has a most astonishing capacity for work, and never took any rest, believing it time wasted."

Later she studied harmony counterpoint and fugue with Savard, an illustrious author of French words upon music. He was "very scholarly, pedantic and iron-fisted of rules. He never permitted anyone freedom of fancy, and to my mind he opposed more than he should have done any tendency toward originality upon the part of the student. He invariably commenced by finding everything bad. At first my respect for his authority effectually paralyzed the rebellious feelings that crowded upon me, but little by little I became less in awe of him."

Chaminaud's next teacher was Benjamin Godard. Godard was a fine violinist, having been a pupil of the great Leopold Auer. He is best known now, however, as composer of very charming pieces for the piano-forte. He wrote seven dramatic works, but little is known of these aside from the *Berceuse from Jocelyn*. Chaminaud describes him as "Very tall, incredibly stern and as mylied as a stick. His hair, which was as inflexible as his body, was worn very long. Speaking little, much given to self-command. He resembled some vague legendary spirit." Godard's stiffness and reserve earned him some enemies who attacked his music more than his personality."

Chabrier and Ravel (Chaminaud's brother-in-law) also had much to do with molding the career of the young composer.

The numerous charming piano-forte pieces and songs, which seem the very embodiment of spontaneity, are, according to the composer, the result of an unusual amount of reflection, care and "polishing." She writes of them: "When I complete a work, I am reluctant to have it published immediately, preferring to keep it hidden in a drawer for some considerable time, until I come across it again, and find that I have confidence in it."

In 1889 Chaminaud played her Concertstück for piano and orchestra with the Luxembourg Orchestra in Paris. This marked her debut as a pianist. Since then she has made repeated tours of many countries with great success. Her *hymnus*, *Calliope*, and her *Symphonie lyrique*, *Les Amazons*, have been given with decided favor. In recent years Mrs. Beach has given a string quartet in B. The Venezuelan National Hymn is her composition.

## Liza Lehmann

Elizabetha Nina Mary Fredrika Lehmann, a grand-daughter of Robert Chambers of Edinburgh, and a daughter of the famous painter Rudolf Lehmann. She was born in London in 1873. Her mother was a very accomplished and great musician who arranged many old songs under the modest *nom de plume* of A. L. Lehmann. London in 1888 was the rendezvous of many distinguished people including great painters, poets and musicians. The girl's first teacher was her mother who taught her the art of singing. Her talent was so great that after she had studied singing with Randegger, she was sent abroad to study with Raunkilde in Rome, Freudenberg at Wiesbaden, and then with the late Hamish MacCunn.

In 1885 she made her débüt at the London Monday Popular Concerts, and for over nine years she was one of the favorite singers of ballads and songs in England. On one occasion the *Chamber Magazine* chose her to sing Schumann's *Nussbaum* and *Frühlingsnacht* and accompanied her at the piano. In 1894, she gave a farewell concert in St. James Hall, and retired to become the wife of Herbert Bedford, an English composer of decided gifts. In 1896, she surprised musicians with her very beautiful setting of parts of the Fitzgerald translation of the *Omar Khayyám Rubáiyát* under the title *In a Persian Garden*. This work was so successful that it started a vogue for song cycles. It was only with the very greatest difficulty that Mme. Lehmann was able to find a publisher for her work, and after it had been printed in America. Here it created a furor and ever since it has remained the most popular work of its kind. This inspired Mme. Lehmann to write other cycles and many interesting songs, to say nothing of a comic opera *Sargent Blue*.

Anent the composition of *In a Persian Garden*, she once said, "It was my first work of any significance and was written just outside the city of London where we were living in a little home located in the middle of an apple orchard. It was very deeply inspired with the wonderful beauty of the poet and with the blossoming apple trees all about I was very happy."

"I am always happiest when I am composing. One

might as well ask me whence come the birds in Spring, as to inquire where the melodies come from."

Her opera *The Vicar of Wakefield*, modeled after the famous Goldsmith work has been given with notable success with our own David Bispham in the title role.

## Mme. Teresa Carreño

Mme. Carreño was born at Caracas, Venezuela, December 22nd, 1853. She is a descendant of the renowned South American liberator Simon Bolívar. Her father was the Minister of Finance in Venezuela, but owing to a reduction of the family resources, the little pianist was brought to New York at a very early age and grew up in this great metropolis. There she studied with L. M. Gottschalk. Later she studied under Georg Mathias and Anton Rubinstein. When only nine years of age, she made her first public appearance at the New York Academy of Music and thereafter made a tour of the United States. She was also very accomplished as a singer and on four days notice she sang the part of the Queen in *Les Huguenots* in the company of the great impresario Mapleson. For some time she was a regular member of the opera company which included Brignoli and Tagliavini. When touring in Venezuela with an opera company, quarrel arose between the members and the conductor, Mme. Carreño then took over the post of conductor and held it for three weeks until a new conductor could be secured. It was not until 1889 that she reappeared as a professional pianist and astonished her friends and the public in general by her highly individual and always artistic playing. Her compositions for piano are fluent and original. One of her most interesting works is a string quartet in B. The Venezuelan National Hymn is her composition.

## Ethel Smyth

This unusual composer of works in larger forms was born in London, April 23, 1858. Her father was a general of the Royal Artillery. For a time she studied at Leipzig at the conservatory and then with Heinrich von Herzogen. For the most part however she is self taught. As early as 1876 she sang in a string quartet with great favor. Her *sovereign Mass* in D was given at the Royal Albert Hall in London in 1884. Since then she has produced many works of large dimensions, such as the one act opera *Der Wald*, and the three act *The Wreckers*. Both of these works have been given with marked success in Germany. *Der Wald* was given in America at the Metropolitan Opera House in New York in 1903. Miss Smyth writes in a simple, vigorous style that has been described as "vibrant." Her ability in handling the orchestra is most noteworthy. The Grove Dictionary speaks of her as "among the most eminent composers of her time, and easily at the head of all those of her own sex." In recent years she has been an active worker in the cause of the suffragettes in England.



MME. TERESA CARREÑO.

## The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the *Musical Questions Answered* department. Full name and address must accompany all inquiries.

## Beginning at Forty

"What work would you suggest for a woman of forty who wishes to learn to play hymn tunes, little marches, etc.? She can play advanced first grade music fairly well."—H. L.

The attitude of the teacher towards a pupil of this sort must naturally be different than that towards a young student. A woman of forty, so modest and unassuming in manner, is likely to be in the same modest manner. Flexibility of hand she will never be able to acquire, and hence the amount of technic she can command will be little. My observation in regard to women of forty and over has been that they rarely encompass more than the second grade. Most of them play this grade even haltingly. The most of the work you give her will be better in the nature of attractive little pieces, and these should be selected in accordance with her taste.

Little need be said in the way of technical exercises. Passage work exercises in the beginning, like the simple ones in *Plaidy*, then scales and arpeggios. The simpler arpeggios will be useful, as they help to a marked degree in securing familiarity and freedom with the keyboard. After the first group, which keeps the hand within the compass of one octave, has been learned verbatim in scales, then comes the study of memory in *Allegro*, followed by which should be transposed into the simpler keys. You will be surprised to note how easily this can be done, if once the student first digests and understands it. For a woman of forty studying for the purpose you mention, this daily formula for several weeks will assist her amazingly in finding her way about in such little pieces as she will be able to play smoothly. It is founded on the tonic, dominant and sub-dominant chords—the three common chords in double thirds is apt to stiffen the hands unless watched very carefully.

## Scales

"With beginners I use *Boettner's Book*, following with Mathews' *Gradus*. Course, giving the major scales during Book II. I gradually give the scales in groups of three, then in pairs, then in the larger ones, etc. In early in a student's career: This is not so bad, however, as the teacher who begins with absolute irregular conditions, and then reviewed have for a greater degree of velocity. I often think that the review is the most valuable period of a pupil's study, for it is then that freedom and rapidity is acquired.

I consider it best to teach the major scales first. To try and use both simultaneously makes too great a demand on the average pupil. It takes so long to get them through that they accomplish but little along the lines of preliminary velocity work. When learning all the major scales, however, the fastest of facility in a given octave range, then the minors may be introduced. I should teach the minor scales, however, before the pupil takes up the majors in double thirds. These must not be attempted too soon. Double scales would not better be attempted until absolutely free and easy muscular conditions are ensured. Premature practice of the scales in double thirds is apt to stiffen the hands unless watched very carefully.

## Looking Ahead

"How much time should be given to advance work during the lesson hour?" I notice that many teachers do not devote much time to this, but it seems to me that more time should be given. When the advance work is given, fewer minutes are required.

"In playing arpeggios is it best to twist the hand somewhat in passing the thumb under? A woman of forty who has been playing the piano who has been studying for years, and playing the fifth grade, can take the advice of a new teacher who has been playing for a long time, and use the method of holding the arms, hand, etc."—M. S.

She will soon feel perfectly at home, and they will sound仿佛 to her in her hymn tunes and marches. Her fingers will be more likely advanced beyond this stage. A formula of this sort, continued in memory and applied in several keys, and practiced for a long time will be of infinitely greater advantage to such a pupil than any number of varying exercises that the student only dwells upon for a short time each.

Little pieces to be given will depend a good deal upon the natural taste of the pupil—the perhaps somewhat narrow taste at the age of forty. There are albums which are especially designed for the *First Pieces*, Opus 50, by A. Schmid, or *Short Melodious Studies* by Max P. Heller. These will introduce a few helpful technical ideas. Such albums as *New Book of First Pieces*, of a popular order, will be useful, unless your student has an advanced musical appreciation; in this case one of the beginner's standard classic albums will be better. *You and I*, four-hand pieces for the piano by George F. Schmid, is excellent for the teacher plays out part that can be held to correct timekeeping. Sometimes women of forty who wish to learn to play a little, but who have never been brought in contact with a higher class of music, will have an excessive liking for the familiar melodies of their younger years, in which case such a book as *Old Favorites* will prove acceptable. You have given no indication as to the taste of your student, but if she has any particular taste, it is best to follow it.

She will soon feel perfectly at home, and they will sound仿佛 to her in her hymn tunes and marches. Her fingers will be more likely advanced beyond this stage. A formula of this sort, continued in memory and applied in several keys, and practiced for a long time will be of infinitely greater advantage to such a pupil than any number of varying exercises that the student only dwells upon for a short time each.

2. If you will stop to consider for one moment you will almost always find that the teacher who is playing arpeggios upwards with lightning rapidity, and time would there be to make the suggested "twists" and would not the same result in a series of jerks as to the improvement or correction. With pupils in the early stages, however, to whom the whole field of music is *terris incognita*, it is a wise plan to point out some of the principal difficulties to be on the lookout for.

3. If you will stop to consider for one moment you will almost always find that the teacher who is playing arpeggios upwards with lightning rapidity, and time would there be to make the suggested "twists" and would not the same result in a series of jerks as to the improvement or correction. With pupils in the early stages, however, to whom the whole field of music is *terris incognita*, it is a wise plan to point out some of the principal difficulties to be on the lookout for.

4. If you will stop to consider for one moment you will almost always find that the teacher who is playing arpeggios upwards with lightning rapidity, and time would there be to make the suggested "twists" and would not the same result in a series of jerks as to the improvement or correction. With pupils in the early stages, however, to whom the whole field of music is *terris incognita*, it is a wise plan to point out some of the principal difficulties to be on the lookout for.

5. If you will stop to consider for one moment you will almost always find that the teacher who is playing arpeggios upwards with lightning rapidity, and time would there be to make the suggested "twists" and would not the same result in a series of jerks as to the improvement or correction. With pupils in the early stages, however, to whom the whole field of music is *terris incognita*, it is a wise plan to point out some of the principal difficulties to be on the lookout for.

is to improve conditions as they exist, without attempting to bring over again. Teachers will show wisdom in not trying to prove their pet theories on pupils of that age, as fixed muscles and ligaments will tend to prevent their becoming shining examples.

## Etudes

"In Czerny's Opus 299, should the studies be given in the order in which they are printed? If so, will your interesting teacher be last with some of my pupils?"—M. H.

The studies in Czerny's Opus 299 are not of equal interest or value. A judicious weeding out is always advisable. It would be better, generally, to learn fewer of them, and let those selected be worked up to a higher velocity. These studies are often attempted too early in a student's career. This is not so bad, however, as the teacher who begins with absolute irregular conditions, and then reviewed have for a greater degree of velocity. I often think that the review is the most valuable period of a pupil's study, for it is then that freedom and rapidity is acquired. The time when the greatest benefit is derived is when the execution of a piece or étude becomes almost automatic. This is the reason why the distinguished virtuoso produced the greatest effect in concert with the pieces they have been playing throughout their entire careers. Paderewski is still playing a large number of the pieces in his program that he played on his first visit to America twenty-five years ago, and they had been in his repertoire for years.

I would say that I no longer use the Opus 299 as I used to, since the publication of the invaluable selection of Czerny studies made by the late Emil Liebling. In these books the teacher is relieved of all responsibility in making selections.

## Memorizing

"Should beginners be encouraged to memorize? I have always laid great stress on this, but both memorizing and forget quickly. Would it be better to have them spend more time on the notes?"—H. L.

Memorizing should by all means be encouraged constantly, but the teacher should remember to forget their pieces quickly, not many of them are worth keeping in repertoire. Beginning pieces should be in the main considered as steps to something one degree more difficult. When a fair degree of advancement is reached, then certain pieces of the greatest musical value should be chosen, memorized and kept in practice. As the list becomes too large some of them can be dropped, perhaps for only a time, and taken up again as the occasion demands. It is better to memorize the pieces the virtuoso keeps up their concert programs. Meaningless reading by note should not be neglected. Every pupil should have a short time set aside every day for sight reading practice. If a player has reached a high degree of technical skill and efficiency, he should consider it a disgrace if he is unable to sit down and play at sight music of an average grade of difficulty. One should be able to read music at least as well as much faster than he can see it. This is the exception. There are certain pieces that a player should spend much time on in keeping in polished perfection. But aside from this he should be able to become familiar with a wide range of music by means of sight reading. How otherwise can he acquire a liberal education in regard to musical progress in the world? A musician should possess an extensive knowledge of what is and has been done in the world, and should also have an even small repertoire of music for public or private playing. What would you say of a professor of English literature in a college who could only recite a few passages from Shakespeare, Milton and Browning, and was otherwise unfamiliar with the great range of English writing? Too many players are contented with this position, however,



## MOMENTO GIOJOSO

CARL MOTER

A semi-classic number of much merit, somewhat in the style of Schumann, but thoroughly original and well worked out. A splendid study  
or recital number. Grade V.

Tempo giusto M.M. = 80

Sheet music for 'Memento Giojoso' by Carl Moter, featuring ten staves of musical notation for piano. The music includes dynamic markings like *f marcato*, *p leggiere*, *cresc.*, and *grazioso*, as well as performance instructions like *poco a poco dim.* and *marcato*. The piece concludes with a *Fine*.

Sheet music for 'Memento Giojoso' by Carl Moter, featuring ten staves of musical notation for piano. The music includes dynamic markings like *ff*, *ten.*, *mf*, *p*, and *f*, as well as performance instructions like *grazioso* and *marcato*. The piece concludes with a *Fine of Trio*.

\* From here go back to Trio and play to Fine of Trio, then go back to the beginning and play to Fine.

## HOBGOBLINS

FREDERICK A. WILLIAMS, Op. 95, No. 4

An easy teaching piece in characteristic vein, one of a new set of four, entitled *A Trip to Fairyland* by this popular American writer.

Grade 2½

Rather slow and mysterious M.M. = 108

MINUET  
in E♭

L. van BEETHOVEN  
This charming minuet highly characteristic of Beethoven in certain moods, was first issued in 1805. It is without opus number and is not included in a set of pieces.

Moderato M.M. = 126

JOY OF SPRING  
2d Concert Polka

APRIL 1917

A. W. LANSING

A brilliant ensemble number by a well known American writer. This is an original four-hand piece, not an arrangement. The parts are interesting all well balanced. Play in a spirited, dashing manner. Grade IV.

Tempo di Polka M.M. = 108

**SECONDO**

**JOY OF SPRING**  
2d Concert Polka

Tempo di Polka M.M. = 108

**SECONDO**

marcato

mp

marcato

mp

f

p

mp

marcato

mp

Fine

p dolce

marcato

mp

Fine

p dolce

APRIL 1917

JOY OF SPRING  
2d Concert Polka

PRIMO

A. W. LANSING

Tempo di Polka M.M. = 108

higher during this section.

\* Play treble two octaves higher

grazioso

p dolce

## MARCH OF THE HERALDS

ALFRED PRICE QUINN

Maestoso M.M. = 112

## MARCH OF THE HERALDS

Maestoso M.M. = 112

PRIMO

ALFRED PRICE QUINN

HOPING AND LONGING  
SEHNEN UND HOFFEN

APRIL 1917

W. LEGE

A melodious drawing-room piece displaying considerable variety in treatment and some ornate passage work. An expressive style of play is demanded, with singing tone and much finish. Grade IV.

Andante espressivo M.M.  $\text{d} = 72$ 

APRIL 1917

THE ETUDE

Page 25

## MY LITTLE BOAT

A graceful boating song, easy to play, which may, if desired, be played entirely in the first position.

WILLIAM E. HAESCHE

APRIL 1917

### Grazioso M.M. = 54

### Grazioso M.M. = 54

## INVITATION TO THE DANCE

CARL MARX

lady. b) Evasive an-

reeing to his wish.

a) The dancer approaches his lady. b) Evasive answer of the lady. c) More urgent invitation. d) Agreeing to his wish. e) Their meeting f) Ready to begin the dance. g) His thanks. h) Her reply. i) Retiring from the dance.

\* Part A with repetition; B without rep.  
etition; C without repetition; then Coda.

## ALL SOULS' DAY

LITANY

FRANZ SCHUBERT

An effective transcription of one of Schubert's most beautiful melodies. The theme must be brought out with singing tone and the accompaniment duly subordinated. Grade 8.

Lento



J. M. CAVANASS

Probably the finest and certainly the most artistic of all Mr. Lieurance's transcriptions of Indian music. Give a light and rippling effect to the groups of sixty-fourth notes and let the voice part stand out full, clear and sustained.

Andante moderato

Music score for 'By the Waters of Minnetonka' (An Indian Love Song) by Thurlow Lieurance. The score is for voice and piano, in G major, 2/4 time. The vocal line is in soprano range, with lyrics written below the notes. The piano part is in the bass and treble staves, providing harmonic support. The score includes dynamic markings like 'mf', 'con grazia', and 'rit.', and performance instructions like 'Moon' and 'Deer,'. The lyrics are: Moon, Skies blue, O'er you, Look down in love; Waves bright, Give light, As on they move. Hear thou, My vow. Your soul di vine. m. a tempo. live, to die. S. in Deer, No fear. Moon, Deer, Thee near, In heart of mine. Be neath this rit. sky. rit.

Music score for 'The Etude' (The Etude) by Thurlow Lieurance. The score is for voice and piano, in G major, 2/4 time. The vocal line is in soprano range, with lyrics written below the notes. The piano part is in the bass and treble staves, providing harmonic support. The score includes dynamic markings like 'rit.', 'rall.', 'dim.', and 'pp', and performance instructions like 'Piu agitato'. The lyrics are: Skies blue, O'er you, Look down in love; Waves bright, Give light, As on they move. Hear thou, My vow. Your soul di vine. m. a tempo. live, to die. Moon, Deer, Thee near, In heart of mine. Be neath this rit. sky. rit.

## EPilogue

**Registration:** Solo: Reeds 4'; 8'; 16'  
 Great: Full to Fifteenth  
 Swell: Full minus Reeds  
 Choir: Clarinet and 4' Flute  
 Pedal: Full Reed, Gt to Ped, Sw. to Ped, Sw. to Gt.

A full organ piece or grand chorus of much dignity and distinction, suitable for a festival postlude or recital number.

*A full organ piece or grand chorus of much dignity.*  
**Allegro moderato M. M. ♩ = 96**

JAMES R. GILLETTE

British Copyright secured

# LORETTE

MORCEAU DE SALON

## MORCEAU DE SALON

DAVID REEVE

A very ornate *Morceau de Salon*. *Salon* or drawing-room music is music of light or ephemeral character, primarily intended to entertain or to allow of display. Mr. Reeve's *Lorette* is a high-class example of its type. Grade VI.

## Intro.

A full organ piece or *grand chorus* of much dignity and distinction, suitable for a festival postlude or recital: number...

Allegro moderato M.M. = 96

MANUAL      Great (boxes closed)

PEDAL

Great (boxes closed)      *poor accel.*      *rall.*      *a tempo*      Solo to Ped.

*a tempo*      *rall.*      *rall.*

*a tempo*

*off*      *full*      *soft*      *to Ped.*      *Solo to Ped.*      *Sw. Vox*      *Celest*      *Salic*      *Vox*      *Hum.*      *Trem.*      *Ch.*      *Bourdon 16'*      *Sw.*

*Fine*      *Andante*

*Ch. coup. Fl. & Flute 4'*      *Sw. coups.*      *Solo Gross Fl.*

*off Bourdon*      *Sw. Strings coup. 4' & 16' box closed*      *Ch. Clar.*      *Gedeckt*      *Sw. Gedeckt*

*Ch. to Ped. & Ped. Lieblich*

*Ped. Soft 16' & Ch. to Ped.*

British Copyright secured

Copyright 1917 by Theo. Presser Co.



## DANCE OF THE APES

THEO. BONHEUR

A merry and tuneful 4/8 number in one of the old English dance rhythms. Brisk finger work is essential, and a strong accentuation. Grade III.

Allegro ma non troppo M.M. d=126

## Collecting a Music Library

By Joseph George Jacobson

A man is known by the company he keeps. Also, his true and deeper character can be learned from his books, and if he is a student of music, from his collection of music and what in it he uses the most. For a man—an artist in particular—keeps company with neighbors who interest him as well as with the composers of all times; and consequently the influence of the music on his character, as well as on behalf of his taste, is just as important as that of people. The great Montaigne wrote: "Books are our best companions; they never come uninvited, and can always be dismissed without offence."

Speaking of the same influence, the panegyric of Cicero on the pleasures and advantages of letters (in his "Archias") is probably his most effective expression. Dr. Channing tells us, "In the best books great men find us, 'the dead, and give to all the voices of the best and greatest of our race'." As exceptions only help to prove the rule, we find among great men many who cannot be judged by their libraries. For example, Peter the Great, after the completion of his library, gave the order to the booksellers to fill the shelves. When asked what books he wished, he replied, aston-

ished, "big books at the bottom and smaller ones at the top." I met a musician in Europe who was the possessor of a wonderful collection of old music which would awaken the envy of every student. Hundreds and hundreds of books adorned the shelves. On inquiring where in them certain volumes contained, he invariably replied that he had never looked into them. He loved the books because they were old and curious and rare, and perhaps because they were likely to arouse the envy of the bibliomaniacs.

Be a bibliophile; that is, love your books for what they are, and let them teach you. An old proverb says: "Because of him who reads only one book."

One can generally guess the key to his culture and his daily thoughts from the one book he is constantly reading. This applies in the same manner to the music one most frequently hears a person play.

It is the task of the publishing houses of to-day to afford such libraries to the young music-student to gradually acquire a fine music library that it is astonishing to find students who have practiced for many years and yet own a collection of music hardly worth while. Secure a good catalog from your dealer, and spend considerable time in making selections. It will pay you.

## The Right Way to Select Teaching Pieces

By Sidney Steinheimer

SCENE: Music Store in New York City.

TIME: Present.  
DOOR OPENS VIOLENTLY—A LADY TEACHER RUSHES TO THE CLERK.

CLERK: "I want a piece of music for a pupil."

CLERK: "What kind of a piece and what grade, madam?"

TEACHER: "Oh, I guess about the third grade. Just give me the prettiest piece you have, and please hurry, because I have only a few moments' time."

CLERK: "Brings one sheet of music and hands it to her." "How will this do? This is one of my best sellers."

TEACHER: "Glances at the piece hurriedly." "This will do. It must be done, because I am in a hurry and have no more time to spare."

Now what do you intelligent teachers think of this method of selecting music for pupils? How is it possible to select the proper piece for a pupil in half a minute? It is impossible, because too many things must be considered. First—the grade of difficulty; second—the pupil's temperament; third—the possibility of the hand and fingers. The last is a very important point that must not

be overlooked, because one single phrase can keep a pupil back months trying to learn a piece. It takes a great deal of thought, good judgment and common sense in selecting the proper music so as to have the pupil make rapid progress. And I leave it to your imagination if all this can be done in half a minute.

When you buy clothes you are very particular about the fit. You don't hurry your selection. The same method should apply in selecting music. The piece must be well made from every technical and musical standpoint, and this certainly takes time and thought.

To get the best results for pupils, a teacher should always have on hand, to look over at his or her leisure, a large selection of music in all grades to select from. This is the only and only way to get proper results. It can't be best in the quiet of the room. It is no easy matter to make up one's mind about good pieces and bad pieces. Snap judgments are always bad. The successful teachers devote as much time to getting good materials as to teaching it. Try studying your teaching material at home instead of during a few stolen minutes at the music store and see if I am not right.

## Beware of Borrowing Music

By Nef Niprag

"I WISH you would get Kayser, Book II, for your next lesson," said the teacher.

"I have Kayser, Book II," answered another. "My former teacher borrowed it and loaned it to another pupil. I never got it back, and this has always annoyed me."

Borrowing books and music is a habit which should not be cultivated. In a regular library, where an accurate account is kept, borrowing is all right, but with the individual where no records are

kept the borrowed article is much more likely to be lost than not.

Many a student and many a teacher has lost a reputation in this way. It is almost impossible to get back something as a book outright. It is human to forget to return borrowed articles. From a standpoint of economy, consider your own self-respect. Is it not cheaper to buy a new book and have it as your own than to barter your friend's good will for a borrowed book that is never to be returned?



TONAL excellence is the one great piano essential. No matter how attractive an instrument may look, it cannot be considered desirable unless its tone is of true artistic quality.

In no other piano in all the world is tonal quality so exquisitely developed as in the Kranich & Bach.

Words are inadequate to describe its beauty, but it represents the same enchanting loveliness and unapproachable purity as the tone of rare old Stradivarius violin, or the matchless tenor of Caruso—a superb individuality that is immediately recognized by everyone, even the most untrained ear.

It is the result of the regulation of tonal ideals—a masterpiece in which some inspired genius has attained exalted heights of tone production far above the regulation piano standard of today—beautiful beyond comparison.

Absolutely permanent, the wonderful richness of tone of Kranich & Bach is the result of fifty years of intensive research by three generations of the Kranich & Bach families of piano makers. Kranich & Bach Pianos and Player Pianos are priced fairly and may be bought on convenient terms of payment. Liberal allowance made for old pianos taken in exchange.

Concorded throughout by  
KRAHNICH & BACH  
Makers of Ultra-Quality Instruments only  
233-243 EAST 23d ST. NEW YORK

"What  
Wonderful Tone"



Write for booklet about the  
"Grandette," our new 59-  
inch grand piano. Price  
\$600. (f.o.b. New York)

## ENCORE SONGS

In the appended list are some choice and carefully selected ENCORE SONGS by some of the most popular modern writers. The entire list, or any number from it, will be sent freely, "ON SALE" to any who may desire it.

Alone Upon the Hurricane . . .	H. or L. Marshall	\$0.25	Listen to My Tale of Woe . . .	M. Smith	\$0.40
April First (Hannigan) . . .	H. L. Marshall	40	My Little Girl . . .	H. or L. Marshall	40
April Fooling . . .	H. Rohman	40	Miss Blackie . . .	M. Neidlinger	40
Autumn . . .	M. Clark	50	Mammy's Little Baby . . .	H. or L. Marshall	40
Blame It on the Boa . . .	M. Stearns	50	My Little Girl . . .	M. Neidlinger	40
Cupid's Conquest . . .	M. Stearns	50	Mying with You . . .	M. Spivack	30
Daily Dimples . . .	M. Rohman	25	My Love, She's a Lassie Yet . . .	H. Marshall-Lespla	30
Grandmother Brownie (Hannigan) . . .	M. Gottschalk	40	My Little Girl . . .	M. Stephens	40
Hillbilly Jim . . .	M. or L. Marshall	40	New Year's Day . . .	M. Stephens	40
Hillbilly Jim . . .	M. Gottschalk	40	Now the Wall (Hannigan) . . .	M. Stephens	40
Honey Child . . .	H. Clark	40	Not a Penny More . . .	H. or L. Pigeon	40
Honey Child . . .	H. Gottschalk	40	Not a Penny More . . .	H. or L. Pigeon	40
I Know a Little Girl . . .	M. Stebbins	50	Persons Are Do-Com . . .	M. Clark	40
I Know a Little Girl . . .	H. Gottschalk	40	Persons Are Do-Com . . .	M. Clark	40
I'll be da Meest' po' . . .	H. Burleigh	40	Rockin' In De Win . . .	H. or L. Marshall	20
I'm a Jockey . . .	H. Clark	40	Rose of Chezka . . .	M. Cadman	25
Kate O'Grady . . .	L. Nadington	40	Squirrel and the Bamble Bee . . .	H. or L. Marshall	40
Kate O'Grady . . .	M. Neidlinger	40	Squirrel and the Bamble Bee . . .	H. or L. Marshall	40
Lily Boy . . .	H. Gottschalk	40	These Little Girls Don't Cry . . .	M. or L. Neidlinger	30
Lily Boy . . .	M. Neidlinger	40	These Little Girls Don't Cry . . .	M. or L. Neidlinger	30
Lily Boy . . .	M. Neidlinger	40	When Love Is Gone . . .	M. or L. MacLean	25
Lily Boy . . .	M. Neidlinger	40	When the Kite Came Home . . .	M. or L. Neidlinger	25

THEODORE PRESSER COMPANY, PHILADELPHIA, PA.

## CHILD'S OWN BOOK OF GREAT MUSICIANS

A charming series of useful books for little folks  
By THOMAS TAPPER

BACH—HANDEL—SCHUBERT—SCHUMANN—MOZART—MENDELSSOHN—CHOPIN

These biographical "play-study" books are designed for very young children at that age when they love to cut out pictures. There are illustrations in the books, but black spaces are left for drawing. The accompanying pictures are printed on a large sheet to be cut out and pasted in a book. After writing in certain questions the child binds his own book with a cord provided for that purpose. All who have used these books are delighted with them.

Single Biographies 15 cents each  
THEO. PRESSER CO., 1712 Chestnut St., Philadelphia, Pa.

Please mention THE ETUDE when addressing our advertisers.

## Department for Singers

Edited for April by the Well-known Voice Specialist, Frederick W. Wodell

## The Vocal Technique of the Grand Opera Singer

WHAT sort of vocal technique was used by the singer of the "Old School" of Italian Opera?

The voice must show at least these tonal characteristics:

*Clearness*—freedom from defects, such as harshness or huskiness.

*Steadiness*—no tremolo.

*Power*—as much as possible this side of loss of musical quality.

There must be command of voice so as to show:

*Flexibility*—power to "shade," make variations of force without injuring qualities of tone.

*Agility*—power to deliver rapid "passages" or "divisions" arpeggi, trills, ornaments of all kinds, with a true *LEGATO*, yet with distinct articulation of each pitch, and this at various degrees of power.

*Tone-coloring*—power to vary the "color" or "hue" of the tone, independent of the volume of the "method" of production, or of the pitch (within limits), according to the varying emotional content of the words and music and, to a degree, of the dramatic situation.

*Clearness* depends, in the first instance, upon the unhampered, natural action of the vocal cords in generating tone, thus making possible the correct "attack" or "start" of a note. If the tone is not well-born, it cannot be improved through the influence of the resonance chambers. Such an attack is the result of a secure and rhythmic exercise of the vocal instruments, and second, of the willing of the realization in sound of a correct tonal concept, ON THE BASIS OF THE AFORESAID CONDITION OF NON-RIGIDITY.

*Steadiness* depends upon the proper rigidity of the vocal instrument, a correct tonal concept, and a control of breath-pressure exercised upon the principle of the least possible effort that will bring the desired result.

*Power* of tone depends upon the condition of non-rigidly mentioned, a correct tonal concept, and a "attack," skilled breathing-control, and full use of available sources of resonance.

*Flexibility* depends upon non-rigidity of the vocal instrument, correct concept of the tonal effect desired, and of the accompanying sensations. Also upon a well-developed control of varying breath-pressure, and control in the use of the non-rigid instrument.

*Agility* depends upon continuous freedom of the instrument, and a strictly economic use of breath-pressure. Also upon a correct concept of the measure and rhythmic accents, and of the phrase or as a "passage" or "division" rather than as a succession of individual notes. There is also a keen appreciation of the imperative necessity of "letting the vocal instrument do it," rather than trying to "make" or "compel" it to function.

In passing it may be mentioned that all passages to be sung on one level of the jaw, except possibly to allow the chin gradually drop a little, of its own weight, when ascending to the higher pitches.

*Tone-coloring* depends upon continuous freedom of the instrument and absolute control of the singing breath. Also upon the possession of fancy, imagination, and sensitivity to the emotional significance of music, word and scene. There must be a genuine whole of self—a becoming, for the moment, poet, musician and playwright in one. There can be a mechanical preparation for this, in the technical study of the high and low resonances or colors of the various vowels. But, in the last analysis, the vocal artist is able to "color" his tones, or "act with the voice," because he has a free instrument, under skilled control, and is "improvising" (as it seems); identifying himself with the thought, feeling, personage, situation to be expressed and portrayed.

## Modern Opera

As the foundation of all good singing is THE EMISSION OF A TONE OF MUSICAL QUALITY, and THE POWER TO STEADILY HOLD IT AND BIND IT DOWN (sustaining and legato), it is obvious that if the student is ready to SING Modern Grand Opera (Wagner wished his Music-Dramas to be SUNG, but seldom could get what he wanted) he must acquire first the technique, heretofore mentioned as necessary for the Old Style Italian Opera. Lilli Lehman did this.

But, that further in the way of vocal technique is demanded by Modern Grand Opera?

The "Old Style" opera referred to, from Mozart, whose "cast of melody" is distinctly Italian, down through Rossini, Donizetti and Bellini, furnished the singer with a "method" to sing.

It is so say, the music written for the singer was adapted in its style to the nature of the vocal instrument. It gave the voice opportunity to sustain and bind tones; it flowed onward in curved melodic outlines, with few artificial "awkward skips."

The singer was not often required to deliver many notes in a row, with a "sustained" to every note, but was given musical material upon which it was not difficult to keep the stream of tone constant in its course.

The orchestral accompaniment was comparatively light. The Italian composers and performers, though criticised for a calling off in constructive power, are credited with a thorough technical mastery as "shown in an admirable skill in treating the human voice, and in handling the orchestra so as to make the voice effective."

Their orchestral accompaniment has sometimes been criticised as nothing more than the tickling of a guitar, or a little expressive, though in certain instances this criticism is not fully justified.

The modern Grand Opera composer too often takes little thought of the peculiar resources and limitations of the human voice. He usually covers it with a billowy ocean of orchestral sound, fiddles scraping, woodwind screaming, brass bellowing and percussion pounding their utmost, while one singer is expected to make himself heard above the din.

This special consonantal delivery can be exhibited without involving the loss

of breath control, and the singer must study assiduously to obtain this result. Otherwise he will corrupt the tone on the vowels and lose the legato—in other words, he will cease to sing, and become a mere shouter or declaimer.

Next there must be prolonged and exact, intelligent study of the item of "coloring" the voice for expressional purposes. The range of emotional expression in the modern Grand Opera is much greater than that of the Rossini-Donizetti" Italian Grand Opera. The modern singer must strive to develop to the full his powers in this direction.

Nevertheless it must not be forgotten that Grand Opera is after all but a handle of "conventions." The auditor has to overlook, and take much for granted. Those who argue for "realistic" singing to the utmost limit in modern Grand Opera must fail to see that it is unreasonable to ask from the SINGING voice that which properly belongs to the speaking voice. The great operatic artist is he who, while continuing to SING to sustain and connect musical tones by his skill in "coloring" his voice and his artistic diction, manages to create in the auditor a feeling that there is appropriateness to the word, the music and the dramatic situation in his singing. It has been done, and it can be done again.

## Talk vs. Action

By F. W. Wodell

The theory of tone production in singing is a fascinating subject of conversation to some teachers and pupils.

The teacher who has a theory of voice production, it is necessary, excellent proof of verbal expression; the pupil is also interested in the subject.

Here we have a combination favorable to the wasting of precious time.

A certain amount of "talk" at a lesson is necessary. A topic must be properly presented and made clear; at least the "what and how to" must be set forth and repeated until the teacher is certain that the pupil understands. But the pupil will never be a singer until he has "done" something.

Nothing is more certain in vocal study than that we really know nothing about tone production until we have taken action—endeavored to realize, in the sound of our own voices, our tonal concepts.

So with reading books on singing. To those who are prepared by previous knowledge, and who "prove all things" and "hold fast that which is given" to them, the skill of the teacher of voice production and singing may be helpful; but this because such will know that there must be some principles founded on natural law, underlying good tone production by all classes of voices?

As well, now that you mention it, I should say that such must be the case.

And that there are also principles of teaching founded on the law of the operation of the mind which can

## APRIL 1917

There is an order of mind which is quick to take in the theory of voice production, while it is often the case that such persons are no more apt or capable than others in commanding the realization of their mental concepts through the use of the vocal apparatus. In other words, we are quick to understand the theory of tone production, but sometimes slow in the practical exemplification of the theory.

Now to such, their inability to quickly realize in sound all that they have in mind regarding beautiful tone, brings a sense of defeat and discouragement.

Such should be helped to understand that the element of time must enter into the acquisition of new and good habits in the use of the vocal apparatus in tone production and singing, and that there is no just cause for discouragement in this situation as set forth.

It is only by doing the right thing in the right time and repeating the action many times in exactly the same way, that a good habit can be made to displace a bad one, or a new and correct habit be established.

## The Confessions of a Vocal Teacher

By F. W. Wodell

And so, as he slept he dreamed. And there stood before him a grey-bearded Ancient, with shrewd but kindly face, who said: "I am Conscience; I have been uneasy for a long time. Answer my question; satisfy me, that I may be at peace and you may have strength for your work."

And he replied: "O, Conscience, what have I, a vocal teacher, to do with thee?"

Then Conscience said: "Answer me, and thou shalt know."

"—We did not discuss that topic at my lessons. We just went ahead and did."

And he said: "I will truly and honestly answer."

"—Why did you take up vocal teaching?"

"—I had studied hard, and had success in singing, and many asked me to give lessons."

"—You had prepared yourself for teaching?"

"—I knew what I had learned."

"—You sang bass?"

"—Yes."

"—You knew the special peculiar needs of your voice student?"

"—I knew how to sing."

"—Had you developed the power to show others how to sing?"

"—Well, I could give them pattern tones, good tones, and show them the way."

"—The higher tenor tones?"

"—Well, of course I do not sing tenor."

"—I could not always tell."

"—If the exercises which worked with you in a similar condition did not work with your pupil, what did you do?"

"—Tried something else."

"—And if that did not work satisfactorily?"

"—There have been some cases like that and I just worried."

"—So that if you had known of Fundamental Principles of Tone Production, based on natural law governing the use of the vocal instrument, at such times you would have been very glad to have applied them."

"—Do you mean a new Method?"

"—To work against nature is to make failure certain. Given a knowledge of the laws of nature governing the use of the vocal organs in singing, one can work with nature. Every "Method" which produces satisfactory results is based on obedience to the laws of nature in this relation. The teacher who understands the principles of tone production based upon natural law is prepared to deal with all sorts of vocal troubles, refer to it as a contravention of natural law, and if need be, to make necessary corrections for the successful application of good principles."

"—What about the time and money of the "others?"

"—I give them some good ideas; they get something out of it."

"—But as a teacher you are not quite satisfied with the outcome?"

"—To tell the truth, I am not. But I do not know just what to do."

"—Did you ever think that there must be some principles founded on natural law, underlying good tone production?"

"—I can help some, and at least I do no harm to others."

"—What about the time and money of the "others?"

"—I give them some good ideas; they get something out of it."

"—But as a teacher you are not quite satisfied with the outcome?"

"—Yes, indeed."

"—Do this, and again I shall be at

## IVERS &amp; POND PIANOS

THE SMALL GRAND'S VOGUE has paralleled the development of the Ivers & Pond "Princess," the favorite model shown below. Tasteful in design, ideal in tone and touch, and surprisingly economical in cost and maintenance, it represents the highest type of small "home-grand."



## Ivers &amp; Pond PIANOS

are built in a complete line of grands, uprights and players, in but one grade—the best. Over 400 leading Educational Institutions and 60,000 American homes use them. Every intending buyer should have our catalogue. Write for it.

## OUR "NO-RISK" SELLING PLAN

A unique way of shipping on approval wherever in the United States no dealer sells the *Ivers & Pond*. The piano must please or it returns at our expense for railroad freights both ways. Liberal allowance for old pianos in exchange. Attractive easy payment plans. For your own interest, write to us to-day.

We especially invite correspondence from musicians and teachers. Write for our catalogue and full information.

**Ivers & Pond Piano Co.**  
141 Boylston St., BOSTON, MASS.

Please mention THE ETUDE when addressing our advertisers.

## The wonderful SCHOMACKER TONE

is a joy to the most critical musical ear.

In Philadelphia and New York at the Womans' Stores only.

Dealers in other principal cities

## Schomacker Piano Co.

ESTABLISHED 1838

23rd and Chestnut Sts., PHILADELPHIA, PA.

## GEO. CHADWICK STOCK

will teach in Utica, N. Y., this Summer, June 20th to Sept. 10th.

For Appointments Address  
STOCK'S VOICE STUDIO  
Y. M. C. A. Bldg., New Haven, Conn.  
Author of *Guiding Thoughts for Singers*, Etc.

## Walter L. Bogert BARIOTNE Teacher of Singing

161 West 71st Street, and 130 Claremont Avenue  
NEW YORK CITY

ALMA GLUCK  
FRIEDA HEMPEL  
MARCELLE JOURNET  
ORVILLE H. HARROLD,  
"Voice Fundamentals"  
By HAROLD HURLBURT  
J. POKER & BRO., BOSTON, MASS.

**Harry Munro, BARITONE**  
Teacher of Voice and Singing from  
the Mental Standpoint  
Author of "Voice, Its Origin and Divine Nature"  
CARNEGIE HALL, NEW YORK

**FRANCIS ROGERS**  
Concert Baritone  
Teacher of Singing  
115 E. 53d St. New York City

Draughts  
Start-Golds  
LUDEN'S  
Stop Them! Keep Luden's at  
home—at the  
office. Use at  
first sign of coughs,  
colds or "thros-  
tickle." Often pre-  
vent serious  
illness.

In the "Yellow  
Book"  
WM. H. LUDEN  
Mfg. Carpenter  
Reading, Pa.

**LUDEN'S**  
MENTHOL  
CANDY COUGH DROPS

Please mention THE ETUDE when addressing our advertisers.

## The Tyranny of Pitch

By F. W. Woodell

### Two Definitions

Giving vocal lessons—Suffering torture for half-hour periods several times daily.

Teaching singing—Inducing the pupil to think, compare, make deductions and to acquire the end and skill to make an artistic use of the vocal instrument in singing may be acquired.

Where there is little real thinking by the pupil, there is little progress, and results are unstable.

Take the matter of the Tyranny of Pitch.

Most teachers are in fear of so-called "high" tones. They must be convinced that within the natural compass of the voice (and this is very seldom a restricted compass) there are no "high" tones. The vocal organs have no "pet" pitches, no pitch prejudice.

Affirm positively that at the very beginning of study the vocal instrument is fully capable of sounding without undue physical effort, when the vocal organs have been correctly trained.

The sentences

"I am very glad to see you."  
"It is a very fine day."

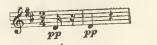
may be used with advantage in the same manner.

Another valuable exercise in this connection is the following:



Instruct the pupil thus: On "Yawn" throw the jaw down with a quick, light, flexible action, the tongue tip following the jaw, then let the jaw hang motionless, floating in the air. Without taking breath, or moving jaw, lips, tongue, or head, using a light, short aspiration (H), pronounce the O in the word Hong as "Aw" first distinctly thinking the upper pitch. So far as physical effort in the vocal instrument is concerned, make no more effort than was used to pronounce the "Yawn." Still retain the voice, if it is to be used, and the upper pitch may be used. Under these conditions the pitch may remain *unconscious*—you refuse to do anything more than was done on the lower pitch, except to will the realization in sound of the pitch concept on *hanging*.

If the old habit of making additional effort to sound a "high" pitch is still too strong with the pupil, precede the above with the following:



Proceed as for Ex. A, and repeat many times. Now again affirm that the voice would as soon give the upper note of Ex. A as the lower, and ask the pupil to think of some experiment upon the vocal organs to show that he is accustomed—something with will seem perfectly natural for him to attempt. This is to set the light, conversational voice. Let him say in a very light, cheerful, conversational tone, beginning at a medium pitch and with a very rapid rising inflection and gradually lighter voice as though greeting an unexpected and most welcome visitor.

"Why, how do you do?" the voice reaching the highest pitch on the word "do" dwelling an instant, and

APRIL 1917

## Dioxogen

falling, lightly, portamento, an octave or more.

Give the pupil a pattern and let him imitate. Keep his mind thoroughly occupied with the matter of imitation. Cause him to forget the question of pitch.

Now, start a trifle higher and carry the word "do" to a slightly higher pitch. Everything possible must be done to keep the pupil's mind fully occupied with matters other than the item of pitch; also to keep him interested, with a smile in the sound, his body comfortable, free, elastic. Let him smile, drop the head a little from the hips as he speaks, as though bowing to a newcomer.

After a moment or two, while he is speaking, touch the piano and he reaches the word "do" and it will be found that the pupil has spoken a much higher pitch than ordinarily he would believe himself capable of singing. Affirm that he can speak clearly and agreeably on a pitch he can come to sustain a tone in the same fashion.

The sentences

"I am very glad to see you."  
"It is a very fine day."

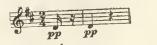
may be used with advantage in the same manner.

Another valuable exercise in this connection is the following:



Instruct the pupil thus: On "Yawn" throw the jaw down with a quick, light, flexible action, the tongue tip following the jaw, then let the jaw hang motionless, floating in the air. Without taking breath, or moving jaw, lips, tongue, or head, using a light, short aspiration (H), pronounce the O in the word Hong as "Aw" first distinctly thinking the upper pitch. So far as physical effort in the vocal instrument is concerned, make no more effort than was used to pronounce the "Yawn." Still retain the voice, if it is to be used, and the upper pitch may be used. Under these conditions the pitch may remain *unconscious*—you refuse to do anything more than was done on the lower pitch, except to will the realization in sound of the pitch concept on *hanging*.

If the old habit of making additional effort to sound a "high" pitch is still too strong with the pupil, precede the above with the following:



Proceed as for Ex. A, and repeat many times. Now again affirm that the voice would as soon give the upper note of Ex. A as the lower, and ask the pupil to think of some experiment upon the vocal organs to show that he is accustomed—something with will seem perfectly natural for him to attempt. This is to set the light, conversational voice. Let him say in a very light, cheerful, conversational tone, beginning at a medium pitch and with a very rapid rising inflection and gradually lighter voice as though greeting an unexpected and most welcome visitor.

"Why, how do you do?" the voice reaching the highest pitch on the word "do" dwelling an instant, and

APRIL 1917

## The Music Lover's Digest

### Our Chauncey Talks on Music

### Music and Heredity

Great as was George Washington, he was ignorant of music. Chamberlain M. Depew told the House of Representatives Sunday evening, "for he lacked heredity and opportunity." The same is true of most of us. The violin, however none of our Presidents or great Americans have been musicians, though in Europe music had for centuries owned its existence and promotion to the development of the human race. The Emperor that he only understood two tunes, "Old Hundred" and "Yankee Doodle," but that he could sing them.

The former Senator said it was his privilege in England many times to meet one of the most eminent musical critics, Sir Charles Gladstone. "His encyclopedic knowledge was unequalled," he said. "He was Minister of War, there was an active critic in the House of Commons I was in the same box with him, and he was a man of great wit. The whips of his party were arriving, receiving instructions, and returning to Parliament."

"Sir Gladstone, in the intervals, gave a short, sharp, ringing laugh, which was very exhaustive that it might come from the most eminent musical critic in the world. He said to me he was a closet amateur for sixty years. He then picturesquely pointed to his nose and said, 'I have been practising that for forty years.' I asked him if he had practised for that period, and also of the operas he had heard. He said, 'I have heard a dozen or more.' This was an international renown, the mother a gifted musician, and the father a distinguished man, so he confidently expected that the child would be a musical prodigy. The child was set to play one of them. The child was not good, but made no progress whatever; he was disappointed."

It was naturally curious to find the reason for this state of affairs; and they were not slow to find it. Sir Charles Gladstone disclosed the fact that the child showed a marked aptitude for the violin, for ten hours of practising, and that he was a natural violinist. He was a child closest for an hour or two at a time, to instill into him a love for his lessons, and a strong desire to learn them, and to please his parents. Small wonder that he lost interest in the operas, and that he was not interested in the species of music he heard. The eagerness to learn little can be seen at where the interest and will exist, it is an unerring guide. The child, Gladstone told Dr. Depew.—*New York Times*.

**Concert Singers and Vocal Teachers!**

Are You Using Our Success?

## WHEN SHADOWS FALL

Now being sung in the Opera of "Martha" Letting Contralto by Elaine DeMille, Boston Opera.

## DARLING! BRILLIANT LITTLE ENCORE SONG, NOW SO POPULAR

Ask Your Dealers, 30c, or Send to

CHICAGO MCKINLEY MUSIC CO., NEW YORK

NEW VOCAL MUSIC "ON SALE"

Have your name entered for the receiving of a few small packages of new music ON SALE, to be sent to you at intervals, so as to entitle you to keep, discount the best obtainable, the only response made possible to a good musical taste. Send me your name and address, and I will send you a copy of my new music ON SALE, and you will be sure to keep, discount the best obtainable.

THEO. PRESSER CO., Philadelphia, Pa.



**Hugh A. Clarke, Mus. Doc.**  
LESSONS BY MAIL  
In Harmony, Counterpoint and Composition  
4618 CHESTER AVE., PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

Our advertisers.

APRIL 1917

## The Baldwin Piano

Grand Prize, Paris—Grand Prize, St. Louis

THE BALDWIN tone is intimate, sympathetic, warm, mellow. Because of these human qualities, the Baldwin piano is as popular as Levitzis, De Pachman, Steinways, and others. Ada, Scherewitz, La Forge and Eddie Brown are satisfied with no other. In the opinion of those who rate pianos according to true musical worth, the sheer loveliness of its tone places the Baldwin beyond comparison.

Wherever you live, you can hear the Baldwin Piano and take advantage of the attractive proposition now offered to prospective buyers of high-grade pianos by the Baldwin Piano Company.

Cincinnati.....142 W. 4th St.  
Chicago 323 S. Wabash Ave.  
St. Louis.....1111 Locust St.  
New York.....466 Fifth Ave.  
Louisville.....515 Fourth Ave.  
Dallas.....1911 Elm St.



## The Standard History of Music

By JAMES FRANCIS COOKE

Price \$1.25

**The Basis of Hundreds of Successful History Classes**



Every enthusiastic teacher aspires to have the best advantages for every pupil. With the Standard History of Music the teacher may give the same course that is now being given in many colleges and conservatories. The Standard History is so complete, so clearly arranged, so simple that any intelligent teacher may form a class at once at any time of the year, without previous experience in teaching music history. All pupils are delighted and inspired by this text book that is as interesting as a romance.

### Let Us Help You Form a Musical History Class

We shall be glad to furnish you gratis with certain materials that will help you immensely in forming a class. These come without cost or obligation of any kind. Just say "Please send me your History Class Plan."

(Special price in quantities)

## THEO. PRESSER CO.

1712 Chestnut Street

Philadelphia, Pa.

## To Singers and Vocal Teachers

I have something practical for you. Something that makes better singers and better teachers. No miracles, but a system that is free from mechanics and is based on sound sense, musicianship, and experience. My work with the HEAD VOICE is attracting the attention of singers everywhere.

SUMMER TERM, July Second to August Fourth.

Address: D. A. CLIPPINGER — KIMBALL HALL, CHICAGO, ILL.

## ZABEL BROTHERS

### MUSIC PRINTERS AND ENGRAVERS

SEND FOR ITEMIZED PRICE LIST AND SAMPLES

THE MUSIC SUPPLEMENT OF THIS MAGAZINE IS PRINTED BY US  
WRITE US REGARDING ANYTHING IN THIS LINE.

COLUMBIA AVE. AND RANDOLPH ST. PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

## The Organ and the Orchestra

In these days when the organ is being used for purposes which a few years ago were entirely unheard of, and when organ builders in their development of "The King of Instruments" have brought about a state of perfection both in tonal effects and in mechanical completeness that cause both player and listener, to



hold their breath, the question can well be asked, "To what extent should the organ in its concert work imitate the orchestra?" It is perfectly true that organ builders to day have perfected actions and conveniences with such cleverness that a performer is able to accomplish results that are little short of wonderful, while orchestral color is so significant in organ music that we cannot help but feel that one naturally stops and wonders where the organ and orchestra meet and shake hands.

We hear many diverse opinions expressed on this point. Many of our most capable organists feel that the orchestra should be imitated most sparingly, if at all, in the playing of their chosen instruments. The organists of the leading organists' convention who have expressed their views in their papers, seem to realize that *form* and *feeling* are the chief factors of tonal color composition, and that *four distinct touches*, each to the taste of the family it portrays, are necessary properly to interpret the great volumes of music, both old and new, written for the organ, then will the organ come into its own and the people be given the chance to know and to appreciate the wonderful resources of this most wonderful of all instruments.

RALPH L. KINDER

## Advice to Organ Students

1. Secure a good organ teacher, and study only good organ music.
2. Be earnest in the practice of the piano; it is necessary for an organist to play the piano well.
3. Secure a good, general education and read good books.
4. Go to Church regularly and believe in God.
5. Be neat and tidy in your appearance and think more about how much you need to learn than about the amount you know.
6. Cultivate the habit of telling your brother organists their good points.
7. Study theory from the start of your musical career.

8. When attending an organ recital, learn to detect what you can well learn, not what you might censure.

—RALPH KINDER

## Department for Organists

Edited for April by Ralph L. Kinder

## Composure at a Console

I WONDER if a teacher exists who from time to time is not asked questions by those with whom he is brought in daily contact which give him ample opportunity to exercise his musical powers. To the writer has come plenty of such queries during the season just past, but none from the practical standpoint made possible by the question that was made by the query, "What in your organ playing has experience during the past few years chiefly taught you?" With scarcely any deliberation the answer instinctively came, "How to be composed while playing before an audience."

There doubtless come to the mind of the reader many prescriptions that might be given for securing such desired result. One might say, select something to play that is natural within the scope of your ability. Another, work on what you desire to play until you have become its master. Still another might advise, play that which you are fond of playing. All of which are good; but there is, I believe, a more important factor in the acquisition of this composure at the console, and a factor to which I, also, believe, is given little attention. Can not a teacher readily realize the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words? At the time it was natural to strike the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words? At the time it was natural to strike the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words? At the time it was natural to strike the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words? At the time it was natural to strike the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over." Are not our early struggles in key-board gymnastics recalled as we read these words? At the time it was natural to strike the day when the matter of striking wrong keys was made the chief, if not the sole subject of a lesson? "That is wrong, go back and play it over."

But, you may say, does not the winking at a false key encourage in one's character a perhaps unconscious tendency to choose the easy instead of the difficult path, and to close one's eyes to the false and wrong in life? Needless to state this doctrine is not new. It has been propounded by a student who has not made a reasonable grade in his development. But it is impossible for me to believe that any player strikes a wrong key deliberately; and such being the case, why should one who has become reasonably proficient in his technique and who is habitually accurate, stop playing when he has struck a wrong note? Has "slipped?" What is gained? What can a teacher hope to accomplish in an earnest and reasonably advanced student by reminding him that a false note has been sounded? Surely he can not hope to encourage composure at the console.

In conclusion let us refer to two practical means which have been found helpful by the writer in encouraging this composure before an audience. And in passing let him state that in his teaching of the past few years it has been most interesting to note the effect not only from the standpoint of progress, but also from the matter of nervous control that these means in their application have had on strong and weak alike. In the first place, let the student practice systematically. Certain hours should be set aside for the memorization of notes and for the choice of registrations. When these have been acquired, other performances to be employed only for continuous performance. And the teacher might do well to permit the student during a part of the lesson to do only those things that are possible while before an audience or congregation.

The second and very important means to the desired end lies in the study of harmony. A prominent musician has recently said that harmony is to the musician what gasoline is to the automobile. The comparison is honest, but the truth is unquestionable. There was a time when the study of harmony was left to the last; but, happily the lesson has been learned. In this indispensable study it is interesting to note the security one possesses while playing before an audience. Just how can it help, you say? One of the delights in the study of harmony is the practice of resolving discords into chords. Let the piano sound for example, a three part progression in E major, C major, and G major, and in this time resolve them to a given position in a given key. Continual practice in such work will eventually give the student the ability to resolve any accidental discords that may occur. And with this ability will come a confidence that is equal to all emergencies, and a poise that will make his organ playing all the more effective.—RALPH L. KINDER

## Individuality in Organ Playing

At a recent organists' convention a leading American organist made this very significant remark: "Notwithstanding the fact number of technical perfects, there are some who can communicate skill with the ability to express his own individuality is rare." It would be a wise thing if these words could be printed, framed and placed in a conspicuous spot in every organist's studio. They hit the "bull's-eye." It is indeed fine and inspiring to hear a large modern organ played with a confidence

## Ralph L. Kinder

Born in England, January 27, 1876. Mr. Kinder studied music both in this country and in Europe, notably in 1893 with Dr. J. W. Pease, Dr. E. H. Turpin and E. H. Lemare, and in 1902 with Edward d'Evry in London. He has held three organ positions in this country: Trinity Church, Bristol, R. I., and since 1899 has had charge of the music at the Church of the Holy Trinity, Philadelphia. He has composed a number of well-known compositions for the organ as well as much choral and piano music. His time is divided among composition work, organ recitals in all parts of the country, his organ school in Philadelphia and the direction of the Norristown, Pa., Choral Society.

## Austin Organs

AN illustrated booklet on the great Salt Lake organ one hundred and nineteen stops, recently completed and installed by the Austin Organ Co., may be had on request. The complete specification is given.

The two manual Chorophone has found a place among those who desire a complete and solid built pipe organ at moderate cost.

**Austin Organ Co.**  
155 Woodland St.  
Hartford, Conn.

Twenty-five organists in prominent New York Churches today owe their appointments to their study at the

**Guilmant Organ School**  
DR. WILLIAM C. CARL, Director  
Send for Catalog 44 W. 12th St., New York

**Hutchings Organ Company**  
on a name-plate means  
In Tone—Refinement, Nobility, Character  
In Action—Simplicity, Reliability  
In Console—Beauty, Finish, Convenience  
For detailed information, write to

WALTHAM, MASS.  
156 Fifth Ave., New York. 18 Tremont St., Boston  
Founded in 1869 by George S. Hutchings, A. M.

"The Lord our God is full of might  
The winds obey his will."

or again,

"The Church's one Foundation  
Is Jesus Christ the Lord."

Hymns of this sort call for string tone—not necessarily of the extreme type like the Viol d'Orchestra, but such as the Violin, Diapason, the Geigen Principal, the Salicional, or even the Dulciana, composed of a very large variety of stops, not having any well-understood guiding principle in the matter, are apt to hit upon some effects that are eccentric, unbeautiful, inappropriate. In order to be able to choose suitable registration, it is necessary, first, to have a sympathetic understanding of the sentiment of every hymn and, secondly, to have a keen artistic sense of the quality of tone appropriate to the matter in hand.

We may divide hymns conveniently into two broad classes—the objective, in which the words deal with outward objects, such as the Church, the various attributes and praise of God; and the subjective, in which the person uttering the words looks inward, so to speak, and utters his own feelings in regard to himself.

As an example of the first class, we may mention

"The Lord our God is full of might  
The winds obey his will."

or again,

"The Church's one Foundation  
Is Jesus Christ the Lord."

Hymns of this sort call for the Open Diapason as a basis, made more brilliant, if necessary, by the Principal 4 ft., or more number of diapasons by the use of 16 ft. tone. In the diapason the 16 ft. tone should be very sparingly used, as it tends to sound in a hopelessly patch-work and jerky effect, and to detract all attempts of the worshipper to sing artistic singing.

If necessary for power, needs may be added, but it should be understood that the Open Diapason is that part of the organ which is predominantly fitted to sound forth the praises of the Almighty.

As an example of the second class, we might name

"In the hour of trial  
Savior, plead for me."

or again,

"My faith looks up to Thee  
Thou Lamb of Calvary."

**Church Organs**  
Latest Approved Methods. Highest Grade Only. Established 1827.  
Main Office & Works KENDAL GREEN,  
MASS.  
**Hook & Hastings Co.**  
BRANCHES:  
Boston, New York, Phila., Chicago, Louisville, Dallas

## New Organ Music "On Sale".

Have your name entered for the receiving of the small catalog of new organ music "On Sale" during the professional season, no guarantee as to amount to be kept; discount the best obtainable; the only responsibility the small amount of postage; regular annual rates to be made once each year. Postage will stop at the sealing stamping. Thousands of teachers receive piano music from us in this way.

THEO. PRESSER CO., Philadelphia, Pa.

The only organ blower to receive  
THE MEDAL OF  
HONOR,  
the highest organ  
blower at the  
**PANAMA PACIFIC  
INTERNATIONAL  
EXPOSITION**  
Organ blower  
Write for booklet  
THE ORGAN WORK CO.  
HARTFORD, CONN.  
(Also Winners of the GOLD MEDAL at JAMESPORT, N.Y.)

Please mention THE ETUDE when addressing our advertisers.

born of superb technic, but there is something infinitely finer in listening to an organist who has lost himself in the thought of the composition he is interpreting.

It is not too frequently the case that a recital is termed successful when the performer has merely played his notes without apparent flavor, or, perchance, displayed "The Organ with the Human Voice" and the modern organ with a spectacular effect. This results in a first step in the right direction toward a performer to cultivate that sadly neglected art of individuality in organ playing.—RALPH L. KINDER.

they have little thought left for the original harmonizing of their melody or the development of their sentence. The recent suggestion that the publishers of organ music might refrain from inserting the registration for compositions, thus compelling the performer to study the text and the thought of the composer, is not an idle one, and might be a first step in the right direction toward a performer to cultivate that sadly neglected art of individuality in organ playing.—RALPH L. KINDER.

## Choice of Registration in Hymn Tunes

Edwin H. Pierce, F. A. G. O.

ORGANISTS who wish to avoid the charge of monotony and dullness in their playing of hymn tunes in accompanying congregational singing are often embarrassed by a very large variety of variations possible in the old church organ and not having any well-understood guiding principle in the matter, are apt to hit upon some effects that are eccentric, unbeautiful, inappropriate. In order to be able to choose suitable registration, it is necessary, first, to have a sympathetic understanding of the sentiment of every hymn and, secondly, to have a keen artistic sense of the quality of tone appropriate to the matter in hand.

These subjective hymns just mentioned are of quiet and meditative sentiment, but there are also hymns which are subjective and yet very spirited; for instance, "Awake my soul, stretch every nerve and press with vigor on."

This sort calls for loudness, but for a built-up tone rather than for pure sonority. Full Swell, including light reeds and mixtures, but excluding 16 ft. tone, will answer very well. If one has a modern organ from which mixtures are well balanced (afad of questionable taste), then he can use some pronounced string-tone in the combination, together with 4 ft. couplers.

I have said little of flute-tone as yet. This is appropriate for ideas of purity and innocence, but unfortunately does not blend remarkably well with voices, when used by itself in massed chords. It answers well for solo or obbligato passages, as well as for organi.

The organist should by all means read over every hymn he plays, and endeavor to adapt his playing and registration to the sentiment and mood of the different verses, but on no account to attempt by sudden changes of registration to follow a word by word, or line by line, as that would result in a hopelessly patch-work and jerky effect, and detract all attempts of the worshipper to sing artistic singing.

If necessary for power, needs may be added, but it should be understood that the Open Diapason is that part of the organ which is predominantly fitted to sound forth the praises of the Almighty.

As an example of the second class, we might name

"In the hour of trial  
Savior, plead for me."

or again,

"My faith looks up to Thee  
Thou Lamb of Calvary."

## Books for Organists

Carols Old and New, Published by The Parish Choir, selected from many sources and arranged for the organ. Price, 75¢. D. D. Bourne, red cloth. Illustrated.

A comprehensive collection of carols for use at Christmas and the seasons of the year. The author was prompted to undertake the preparation of the volume, through a desire to have a collection of carols which would be happily each year, becoming more prevalent. There are 750 carols. The music contained in the volume can be printed in a large form; and thus it forms a valuable book of reference for choir leaders and all those who are concerned with children's choruses. The usefulness of the book is greatly increased by 100 full-page illustrations. The book is 12 x 18 inches.

Songs of Church Singing, by F. M. Christiani, published by Angus Publishing House, Cloth, 90 pp. Price, 75¢.

This book is intended to be used by choirs as a text book for singing for higher schools. It is divided into three parts—Theology (the tone-production, pronunciation and breath control) and Exercises.



The Seal of Quality  
The Knox seal on a hat or a garment is indicative of good taste and correct style.

Early Spring fashions in out-door garments and hats for men and women.

**KNOX HATS**  
For Men and Women

Fifth Avenue at Forty-first Street  
161 Broadway :: New York  
(Agents throughout the United States and Canada)

**STEERE ORGANS**  
each one built to order for those who desire

NOTABLE ORGANS RECENTLY BUILT  
NOTABLE ORGANS RECENTLY BUILT  
SCHOOL OF THEATRE, UNIVERSITY, 1915,  
Woolsey Hall, Cornell University, 1915.

We also build the finest organs  
J. W. STEERE & SON ORGAN COMPANY  
Springfield, Mass. Established 1867

**Möller Pipe Organs**

Twenty-three hundred in use. The highest grade instruments. Internation Expositions, Satisfaction guaranteed. Catalogs, specifications and estimates on request.

M. P. MÖLLER  
Hagerstown, Maryland

Established New York, 1862

St. Louis, 1872

**GEO. KILGEN & SON  
PIPE ORGAN BUILDERS**

ST. LOUIS, MO.  
One of the most complete Pipe Organs in the United States. Best of References.

**THE HALL ORGAN CO.**  
New Haven, Conn.

Makers of  
Modern PIPE ORGANS  
"GOLD MEDAL AWARDED AT PANAMA-PACIFIC EXPOSITION."

**THE BENNETT ORGAN CO.**  
ORGAN BUILDERS  
ROCK ISLAND -- ILLINOIS

The organs we build are as near perfection as skill and money can make them.

**ESTEY CHURCH ORGANS**  
Giant organs, medium-sized, miniature.  
Medium, full-sized, full-sized.  
Highest grade of products.  
Pianos and organs always  
Examined, repaired, and restored.

ESTEY ORGAN CO., Brattleboro, Vermont, U. S. A.  
Established 1846

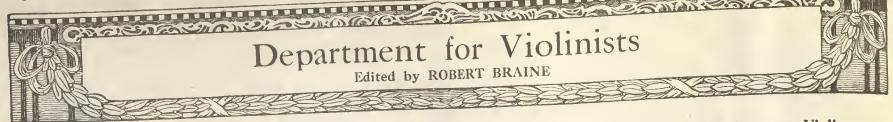
**NORTHWESTERN OHIO SCHOOL**  
OF  
PIANO TUNING

11th Year. Diploma Free Catalog  
D. O. BETZ, Director : : ADA, O.

**LEPAGE'S GLUE**  
HANDY TUBES  
STRONGER THAN NAILS 101

Please mention THE ETUDE when addressing our advertisers.





## Department for Violinists

Edited by ROBERT BRAINE

### Have I Talent?

EVERY student of the violin is naturally much interested in knowing just what his talent for playing the violin amounts to. Every mail brings letters to the editor of the Violin Department, from violin students, giving lists of studies and pieces which have been "gone through" in a given length of time, and asking if the rate of progress shows talent and if so, how much. Unfortunately, very little help can be given these youths, for the reason that there is no way of finding out how well this material has been mastered, without a personal hearing.

Probably no art or science in the world spurs more rapid advancement for people with talent than in violin playing. The student with a sure, keen musical ear, the ability to know how music sounds by reading the notes mentally, without having the instrument in hand (corresponding to sight singing in the vocal art), a sense of absolute pitch, natural mechanical dexterity in making the mechanical side of playing, a sensitive musical temperament and a good musical memory, naturally progresses in violin playing by leaps and bounds, passing the dull, clumsy, false-faced student, as a racing automobile passes a wheelbarrow. The violin is an extremely difficult instrument to master perfectly, but most of its difficulties vanish before talents of a high order.

### Should Have Sufficient Talent

One of the most famous Greeks had inscribed above its portals these words: "Know Thyself." It is also of the highest importance for the violin student to "know himself" as regards his talent, memory, strength, his violin has different parts and aims in studying the instrument. One wishes to become a concert artist, another a symphony orchestra player, another a theatre musician, yet another a high class amateur, while another may be satisfied with the ability to play only a few tunes for his own amusement. The main point is that each should satisfy himself that his inherent talent to carry out his purpose. Most of the students, after years of his life study, find at the last minute that he had never had talent enough for such a high ambition. Another may study for years and spend several thousand dollars in time and money, with the hopes of entering the ranks of a symphony orchestra, but failing in his ambition from lack of talents, quits the instrument in disgust. Others may lose years of their life studying the violin for some other branch of the profession, but finding in the end that they are failures on account of limited talents.

### Consulting Experts

I can remember that I personally figured out this problem as a boy. The deepest wish of my heart was to become a professional violinist. Friends, neighbors, and my violin teacher were encouraging, and I had good success in playing for concerts and musicals, but failed to neglect finding what their

talents really are, are those who are studying for their own amusement, and because they love violin playing for its own sake, but never hope to make money out of it.

### Learning One's Talent

The violin student who is studying for the profession should systematically go to work to find out what his talent really is. He should not depend on the judgment of friends and friendly audiences. It is only human nature to encourage the young, and extravagant predictions of success and greatness are often made in the case of every ordinary young violinists who score hits at an amateur concert, or piano recitals. Nor can the judgment of violin teachers always be relied upon.

Most violin teachers are obliged to give private lessons all comers, who have no opportunity of consulting an eminent traveling concert violinist on the subject, he can ascertain to a limited extent by himself or with the assistance of musical friends whether he has at least a reasonable amount of talent.

### Signs of Talent

The following are favorable signs: First, the ability to hum a note instantly after hearing it struck on the piano or violin; Second, the ability to hum or play melodies on the violin, correctly, without the use of music; Third, the ability to hum the notes of a single note of a chord, without the dominant or diminished seventh, any key, after hearing it played on the piano or violin; Fourth, the faculty of playing in tune, which can be ascertained by playing for a violinist or pianist with a good ear; Fifth, the ability to hum the notes of the chord, each note occurring by ear, with the use of an instrument; Sixth, mechanical aptitude for the instrument, which the pupil can judge by the relative ease with which he finds he can master his exercises and pieces; Seventh, an intense love for music, and desire to hear music of all kinds for its own sake, and especially for the violin; Eighth, the ability to hum a piece of music correctly from the notes, without the aid of an instrument; Ninth, the ability to name a note by letter, on hearing it played or sung; Tenth, the ability to tune the violin perfectly, to detect a wrong note, and to sing in tune; Eleventh, the given note is played too flat or sharp; Eleventh, ability to memorize rapidly and accurately, and to be able to play a melody on the violin with reasonable accuracy, after hearing it played or sung a few times; Twelfth, a constant striving to produce beautiful sounds on the violin. Thirteenth, natural ability to play in time, and to keep one's place when playing in orchestra, string quartet, etc.; Fourteenth a general love for the beautiful in literature, painting, sculpture, the drama, etc.; Fifteenth, the power of interesting listeners by one's playing, so that audiences will demand frequent encores, and testify their pleasure in the student's playing by hearty applause.

Many more signs of talent, in addition to the above, could be named, but the violin student who can fulfill the greater number of the above requirements may be satisfied that he has possessed the ability to play his best at some point in the market looking for choice specimens.

## Cremona Violins

It is not satisfied with these; I wanted opinions "higher up" so, at different times I went to eminent concert violinists, two of whom were European celebrities. They very kindly consented to hear me play, and to give me some advice. The third was very encouraging, and the fourth was reasonably so. All said I would succeed if I worked. Backed up by these opinions that I "would" for the profession, I found that my zeal was redoubled, since I felt that I was on the right track.

### Self Examination

If a student is so situated that he cannot visit one of the large cities and seek eminent advice in regard to his talent, or has no opportunity of consulting an eminent traveling concert violinist on the subject, he can ascertain to a limited extent by himself or with the assistance of musical friends whether he has at least a reasonable amount of talent.

### A Remarkable Advance

The advance in price of Cremona violins within the past twenty years has been almost incredible. Those that were in the hands of violinists at that time are now in the thousands, and the advance is going steadily on still the time. It is the masterpieces which have advanced the most, as the whole world seems to be clamoring for the greatest works of Stradivarius and Guarnerius, the two admitted greatest masters of the world.

A recent catalogue of the leading American dealers gives prices of their collection of leading old violins as follows: First, the ability to hum the notes of the chord, each note occurring by ear, with the use of an instrument; Sixth, mechanical aptitude for the instrument, which the pupil can judge by the relative ease with which he finds he can master his exercises and pieces; Seventh, an intense love for music, and desire to hear music of all kinds for its own sake, and especially for the violin; Eighth, the ability to hum a piece of music correctly from the notes, without the aid of an instrument; Ninth, the ability to name a note by letter, on hearing it played or sung; Tenth, the ability to tune the violin perfectly, to detect a wrong note, and to sing in tune; Eleventh, the given note is played too flat or sharp; Eleventh, ability to memorize rapidly and accurately, and to be able to play a melody on the violin with reasonable accuracy, after hearing it played or sung a few times; Twelfth, a constant striving to produce beautiful sounds on the violin. Thirteenth, natural ability to play in time, and to keep one's place when playing in orchestra, string quartet, etc.; Fourteenth a general love for the beautiful in literature, painting, sculpture, the drama, etc.; Fifteenth, the power of interesting listeners by one's playing, so that audiences will demand frequent encores, and testify their pleasure in the student's playing by hearty applause.

### A Good Investment

Violinists are growing to regard these famous old violins as investments, as they are constantly increasing in value. The violin is a good investment, as first-rate specimens can always be easily sold. It will thus be seen that the violinist who owns one has the pleasure of playing on one of the finest instruments in existence, in addition to possessing an investment like money drawing interest in a savings bank. Of course there will be a limit to the advance in price of the violin, but the end is not in sight as yet. Not only is there a great demand from violinists for Cremonas, but rich collectors, who enjoy possessing them like the collectors of rare stamp coins, pictures, bric-a-brac, statues, etc., are constantly in the market looking for choice specimens.

## For Educational Reasons

## The Emerson Synchrona

is unique.

It renders automatically (by means of electric power) the life-like interpretations of well-known concert-pianists.

Further than this, the Synchrona makes possible—when desired—the control of tempo and expression from a distance.

Dealers in principal cities and towns. Write for catalog.

## Emerson Piano Co.

Established 1849

Boston Mass.

## Ovide Musin's Edition

"Belgian School of Violin"

4. Violin—For High Virtuosity

Mc. Beaufie, the violin and conductor says—For violinists, consistency, scientific application and development. It surpasses any work of similar character that have come to my notice in the thirty-five years of my experience. I highly recommend it.

Write for History of Belgian School. Enclose stamp. Address Registrar, Musin's Virtuosity Violin School, 1000 Avenue of the Americas, New York. Violin and cello lessons given by Ovide Musin in Person. Also Scientific Instruction By Correspondence.

OUR "SPECIAL"  
25¢ Tested Lengths,  
Silk Violin E., 25¢  
Send for Violin and Cello Catalogue  
MUSICIANS SUPPLY CO.  
60 Lagrange St., BOSTON, MASS.

SOFT RUBBER  
A CHIN REST OF  
A SOFT, PLIABLE  
RUBBER. IT DOES NOT CHAFE  
THE SKIN.

SOFT AS THE  
PALM OF YOUR  
HAND.

USED BY  
ELIAS LINDLUND,  
HAROLD PARLOW,  
AND OTHERS.

PRICE 25¢  
At all dealers, and  
two dollars bid direct.

THE R. S. WILLIAMS  
& SONS CO. LIMITED  
Toronto, Canada

CHIN REST

Please mention THE ETUDE when addressing our advertisers.

There is a fascination about owning a real Cremona which is shared not only by violinists and collectors, but by singers and players of other instruments, and men of all professions. McCormack, the tenor, possesses one of the finest Stradivarius, and also one of the finest Guarnerius, violins in existence; the late H. C. Havemeyer, president of the Sugar Trust, paid \$12,000 for a splendid Josef Guarnerius, on which he used to play for recreation after the cares of strenuous business days; the late General Hawley, of Hartford, possessed \$75,000 worth of genuine old violins, which were sold after his death; the late Arditi, the well-known conductor of Italian opera, had a fine collection of old violins.

Long-while, the congressman son-in-law of Ex-President Roosevelt, has a Stradivarius; many of the European rulers possess one or more good specimens of Cremona violins, and there are many fine private collections scattered all over Europe.

## Joining the Union

THE principal musical union of the United States is the American Federation of Musicians, which is affiliated with the American Federation of Labor, with Samuel Gompers at the head. A committee of the union has issued a circular, asking those who are members of the union to join the union, and to give the advice as to whether he should join the union or not. The situation is about this—so-called violinists, who do no orchestra playing are not required to belong to the union; the Boston Symphony Orchestra is the only symphony orchestra in the United States the members of which are non-union. All the other symphony orchestras are strictly non-union, and the violinists can not enter their ranks unless he is a member of the A. F. of M. Almost all the theatre orchestras in the United States are strictly union, and if a violinist hopes to get work of this kind he should join the union. A violinist hoping to travel as leader or director of theatre orchestras should join the union, as he will be required to show his union card before he will be allowed to go to work.

Orchestras playing in cafés, hotels, restaurants, picture shows, and similar places are sometimes union and sometimes non-union. It is true also that the union is stronger in some cities than in others. Union musicians are not allowed to play with non-union organizations. Heavy penalties fall if found out. As a matter of fact, in the larger cities where there are so many thousand musicians, many of them take a chance, and do play sometimes with non-union orchestras.

The initiation fee, for joining the union, ranges from \$10 to \$100, according to the city, the latter price being in New York City. The American Federation of Musicians has undoubtedly done a remarkable work in keeping up the price of wages of musicians to a living basis, and in looking after their interests. The rules of the Union are such that musicians cannot be imposed on by people who employ them, and that the relations of employer and employee are placed on a business basis. Among the best regulations of the Union are those governing the number of men which shall be employed in order to do the work properly. The exact number of men to be employed in each theatre is specified.

## About the Bridge

THE bridge is a very important feature of the violin, and must be perfect in condition if the violin would sound at all. The violin bridge in its present form was designed by Stradivarius, and with its graceful curves is a very beautiful object of art.

The bridge should be made of maple, of the finest, driest and most sonorous quality. The tone is affected to a certain extent by the hardness or softness of the wood.

The feet should fit the arch of the belly perfectly, in order to conduct the sound to the sound post. The feet of the belly, if it requires a skillful workman to cut them so that they will thus adhere.

Bridges vary in size to fit 4/4, 3/4, and full-sized violins. The bridge must be of the proper width so that the right foot shall rest directly over the sound post, placed in its normal position, and the left foot over the bass bar. Most violinists make their own bridges, so that they can obtain the exact one desired.

The bridge must be of the correct height so that each string lies at the proper distance above the fingerboard.

The notches in which the strings lie on top of the bridge should be very slight, for if too deep it has a tendency to mute the strings.

The curve of the bridge should be made so that the A string shall lie slightly above the level of the E and D, and the D string slightly above the level of the G and A. If too flat it will be difficult to avoid playing three strings at once.

The bridge must be of the correct height so that each string lies at the proper distance apart.

## Pablo Casals

PABLO CASALS, who is considered by many critics to be the greatest living cellist, was born in Viede in Spain in 1876. He adds one more to the long list of eminent musicians who sang as choir boys. Casals was 12 years old before he chose the cello as his life instrument, but had already made considerable progress on the flute, violin, and piano. His father was organist of a church where he sang as a choir boy, and the young musician sometimes successfully took his place at the organ. His father's place at the organ. His cellist teacher was Jose Garcia. He displayed wonderful talent for his chosen instrument, and in three years he had won all the prizes for cello in the conservatory at Barcelona, Spain. He then entered on his career as a concert cellist, and has since played in almost every civilized country.

Casals has a colossal technique, beautiful tone, and plays with wonderful temperament and authority. He excels in chamber music as well as solo work.

## You Can Be So Well

Everyone knows that a healthful education is the best investment in the future of a child. Proper food, pure circulation, insufficient sleep, and restlessness are the causes of poor health. You can weigh easily what you are giving your child.

Medical Magazines advertise my "Twin Gripe" as a popular remedy.

It is the only remedy I have ever found which will stop the gripes.

It will stop the gripes.

Write for my Free

Susanna Croft, Dept. 23, 62 Michigan Ave., Chicago, Ill.

"EVERYWOMAN"

Your Poise and Carriage are affected more by the unseen things of your apparel than by outer garments.

## Twin Gripe

### HOSE SUPPORTER

contributed to your ease and comfort, it allows the utmost freedom of action and retains its hold on the body after long wear.

It is the only weightless hose support having the Olson Rubber Button which prevents the hose from slipping.

George Frost Company, Makers, Boston

## PRIVATE LIQUIDATION SALE OF VIOLINS, ETC.

By reason of the termination of the co-partnership of August Gemunder & Sons due to the death of Rudolph Gemunder, the undersigned as sole surviving co-partner under order of the Supreme Court, New York, has engaged in liquidating the assets of the firm, and is engaged in liquidating the assets of the co-partnership. Among the assets is an

## EXCELLENT STOCK OF VIOLINS, CELLOS AND ACCESSORIES

If you desire to purchase a violin or cello, it will be your advantage to inspect the stock on hand.

Showrooms: 141 West 42nd St., New York AUGUST GEMUNDER & Sons—In Liquidation

AUGUST M. GEMUNDER  
Sole Surviving Co-partner

## VIOLIN INSTRUCTION

Victor Kuzdo

First authorized exponent in America of the system of

Leopold Auer

Teacher of Elman, Zimbalist, Parlow, Eddy Brown  
560 West End Ave., New York

## "EASY VIOLIN MUSIC"

1. Solo Work, Sunday School, Church and American Orchestras, from the first to the last.

Liberal discount to Teachers, Schools and Bands.

"Root's Violin" and "Root's Special Violin Strings" our leaders. Send for catalogues.

E. I. Root & Sons, 1515 E. 55th St., Chicago

OLD & NEW VIOLINS  
BEST STRINGS  
JOHN FRIEDRICH & BRO.  
VIOLIN OUTFITTERS  
275 FIFTH AVE.  
NEW YORK  
157 158

GRAND PRIZES  
CHICAGO 1915

Please mention THE ETUDE when addressing our advertisers.





## Handel's Twelve Easy Pieces for the Pianoforte

The basis of this volume will be the Bülows' edition of the "Twelve Easy Pieces" of Handel published in London some years ago. This educational volume has enjoyed immense teaching popularity, and especially so with Conservatory and Institutional students. The entire set of short attrac-tive pieces taken principally from the Suites. Our edition will be revised in a careful manner and it will be printed in the Presser Collection in the usual good form. Our special advance price is only 15 cents, postpaid.

## Pictures from Fairyland By Dick Slater

The twelve short and easy pianoforte pieces making up this volume are unusual both in material and workmanship. The music are original and the illustrations are particularly attractive. The treatment is bright and interesting. Better teaching pieces for second grade work cannot be found. The special introductory price for this volume is 25 cents, postpaid.

## Engelmann's Album For Four Hands

This will be available the last month for the special advance price on this volume. A number of these pieces were originally composed for four hands, and have met with wonderful success. Many of the very best of Engelmann's compositions are placed in this volume. There will be a large variety of popular duets, marches, waltzes, and salon pieces of medium grade, but all of the highest quality, suitable for recital, exhibition purposes, or home use. Our special advance price is 20 cents, postpaid.

## Preliminary Duets for the Pianoforte By George L. Spaulding

We are continuing during the current month the special introductory offer on Mr. Spaulding's newest book. "This book of first and second grade duets is similar to Mr. Spaulding's very popular and valuable 'Preliminary Duets' but it is almost a grade easier. In fact, it may be regarded as a very first book of duets. All the popular features of the 'You and I' and 'Duet' books are here, and we predict a great success for this new work. The special introductory price in advance of publication is 20 cents, postpaid.

## Young Folks' Music Study Playlets By Carol Sherman

This book is now in type ready for publication. It consists of eight complete playlets, each devoted to the life of a great master (Bach, Handel, Mozart, Beethoven, Mendelssohn, Chopin, Schumann, Wagner). These playlets can be given in full or without scenes and without special costumes. They may be given with scenery if desired, but the accessories are not necessary. Any ordinary room can be used for the scenes. The teachers will use the books as a kind of supplement to the regular history and biography work to add zest to the class work. The teacher will have many opportunities to bring the doings of the masters into a far more lively mental presentation to the child than in any other way. The advance of publication price of this book is 40 cents.

## Sonata for the Pianoforte By E. Grieg, Op. 7

The new edition of this splendid modern Sonata is now nearly ready. The special offer will be continued during the current month. The colorful, dramatic, and romantic character of this classic work of form makes this a most pleasurable and interesting number to study. It should be in the library of every pianist. The special introductory price in advance of publication is 25 cents, postpaid.

## Master Study in Music By James Francis Cooke

The collection of biographical studies of the world's great masters and interesting musical personalities, who have had a determinative effect upon the history of the art, is now in preparation. The first volume, "Handel and His Contemporaries," is a historical treatise that has been ever in print in some collection in the English language. It should prove of great practical use to all club leaders, schools, conservatories, private teachers, and students who know of any interest with the lives and ideals of the masters is the greatest incentive to progress in music study. One important characteristic of the book is the attention given to such masters as Daquin, Steffani, Telemann, Mrs. Brett, Gervase, Padmore, etc., Salvi, etc., and others who have not been mentioned in the older works confined principally to the masters of other days. The special introductory price in advance of publication is 25 cents, postpaid.

## Stainer's Organ By David Clark

The twelve short and easy pianoforte pieces making up this volume are unusual both in material and workmanship. The treatment is bright and interesting. Better teaching pieces for second grade work cannot be found. The special introductory price for this volume is 25 cents, postpaid.

## Standard Advanced Pictures for the Piano

In this volume will appear pieces of a rather difficult grade that have been published in THE ETUDE for the most part, and as a matter of course, they will be of the nature of pieces that have been placed in those issues that have been standard for years will appear in this volume. It will contain both copyrights and reprints, but we can see with complete confidence that these will be of the best of modern works for advanced players. It will contain an immense number of pieces, owing to the large size of the volume, in addition to the yearly subscription price, that we have decided to make another special offer as follows:

To every reader of THE ETUDE renewing his or her subscription, or sending us a new subscription at \$1.50, during the month of April, we will send a copy of the volume, which will meet with an enthusiastic response. Add 15 cents to your remittance for each ETUDE subscription, or renewal, making \$1.65 in all, and take your choice of

Volume of *Favorite Pictures*, J. S. Bach, *Allegro and Largo*, Pictures, 20 pieces. *Handel*, *Allegro*, 18 pieces. *Modern Dance Album*, 18 pieces. *Favorite Compositions*, Engelmann. *You and I*, Spaulding. *Singer's Repertoire*, 38 songs, medium voice.

These are great values, and every ETUDE reader should not only take advantage of this offer in renewing his or her own subscription, but should show it to their friends, and we predict that the advantages of subscribing to THE ETUDE is good during April only. Whether your subscription has expired or not, renewals ordered received during April at \$1.65, will entitle you to take advantage of this offer.

## Advance of Publication Offers Withdrawn with This Issue

*Easy Octave Studies*. Price 50 cents. This is an entirely new collection of agreeable and interesting studies. They can all be learned by pupils in the second and third grade.

*50 Melodies Studies*, Op. 100. By *Sartorio*. These are devoted especially to scale and arpeggio work — particularly adapted for hands of limited compass. This book will be useful for pupils in the intermediate grade. Retail price, 25 cents.

*Messiah*. We take pleasure in announcing the appearance of our new edition of the "Messiah." The retail price is 15 cents.

*Bertini*, Op. 32. This set of studies is recommended for pupils in the third grade. They are by no means mechanical, but are more like pieces in the form of studies. The retail price is 40 cents.

*The Child's Own Book*—Chopin. The most popular and most popular of modern biographical works for children. The child pastes in the illustrations, answers questions, writes his own story, and helps the book. This is the most popular child's series of musical books ever published. Price, 15 cents.

Let us send any of the above on examination at our usual liberal discounts.

## Indian Melodies for Violin and Piano | By Thurlow Lieurance

In this volume, Mr. Lieurance has taken the special offer will be continued during the current month. We give a partial list of the contents follows: *Chapel Bells*, *Flugler*, *Never My Gun to Thee*, *Him-melrich*, *Long*, *Indian*, *Material*, *March*, *Chimes at Christmas*, *Grand*, *Slow Movement from Paganini*, *Sonata*—*Beethoven*; *At Prayer*; *Rathen*, *Nocturne*—*Wolff*; *Romance*—*Jesus*; *Easter Song*—*Fuchs*; *Valley of Mendelssohn*, and many other pieces. This is one of the best collections of its kind ever gotten together. None will be disappointed with it. Our special introductory price in advance of publication is 35 cents, postpaid.

## Stainer's Organ

Our new edition of this standard work is now nearly ready. We have been somewhat delayed in the preparation, but the work is now progressing rapidly. The editing and preparation has been done under the supervision of the well-known editor, E. A. Kraft. Our new edition will be full and comprehensive in all respects, thoroughly up-to-date. The special introductory price in advance of publication is 30 cents, postpaid.

## Another Special Offer

For ETUDE Renewals

Even one of our previous Special Renewals has been so favorably received, so many thousands of subscribers have been glad to avail themselves of these opportunities to get standard collections of music for a few cents in addition to the yearly subscription price, that we have decided to make another special offer as follows:

To every reader of THE ETUDE renewing his or her subscription, or sending us a new subscription at \$1.50, during the month of April, we will send a copy of the volume, which will meet with an enthusiastic response. Add 15 cents to your remittance for each ETUDE subscription, or renewal, making \$1.65 in all, and take your choice of

Volume of *Favorite Pictures*, J. S. Bach. *Allegro and Largo*, Pictures, 20 pieces. *Handel*, *Allegro*, 18 pieces. *Modern Dance Album*, 18 pieces. *Favorite Compositions*, Engelmann. *You and I*, Spaulding.

These are great values, and every ETUDE reader should not only take advantage of this offer in renewing his or her own subscription, but should show it to their friends, and we predict that the advantages of subscribing to THE ETUDE is good during April only. Whether your subscription has expired or not, renewals ordered received during April at \$1.65, will entitle you to take advantage of this offer.

## Year Book for Music Teachers

If you have not yet gotten your copy of the *Year Book for Music Teachers* of which we have missed one of the most compact and convenient little volumes issued. Only 96 pages in length, just big enough to fit in your pocket, bound with tough paper to insure lightness, this little book fills a real need. It is a book that has many valuable features, which requires just as much left hand technique as the right hand, but the average pupil has a considerable advantage between the hands in order to equalize the technique of the hands. We cannot recommend studies of this kind too highly. These particular ones are recommended for the first lesson, but the average pupil will be able to learn the second and third grade studies in a few days.

*Technical Studies for the Development of the Left Hand*. By M. Paloverde

Too much attention cannot be given to bringing the facility of the left hand to that of the right hand. From the very first lesson the teacher should be constantly before the mind of the pupil that the left hand is just as important as the right hand as far as technical facility goes. This is a book that has many valuable features, which requires just as much left hand technique as the right hand, but the average pupil has a considerable advantage between the hands in order to equalize the technique of the hands. We cannot

recommend studies of this kind too highly. These particular ones are recommended for the first lesson, but the average pupil will be able to learn the second and third grade studies in a few days. The teacher will be in the left hand part, although the right has considerable also to do. Some of these numbers are almost impossible to play with the right hand only, so it would make practice of them very attractive. There is a variety and an interest all through the volume that we are sure will make it very popular and standard work in education. We should like to have you copy these books with one copy gratis. Should you need additional copies please enclose five cent stamps for each additional copy.

Let us send any of the above on examination at our usual liberal discounts.

## Album of Sacred Piano Music

This work has now gone to press, but the special offer will be continued during the current month. We give a partial list of the contents follows: *Chapel Bells*, *Flugler*, *Never My Gun to Thee*, *Him-melrich*, *Long*, *Indian*, *Material*, *March*, *Chimes at Christmas*, *Grand*, *Slow Movement from Paganini*, *Sonata*—*Beethoven*; *At Prayer*; *Rathen*, *Nocturne*—*Wolff*; *Romance*—*Jesus*; *Easter Song*—*Fuchs*; *Valley of Mendelssohn*, and many other pieces. These pieces will make splendid recital novelties. The special introductory price in advance of publication is 25 cents, postpaid.

## Etude Cover Design Contest

THE ETUDE strives every month to present an attractive dignified cover design that its readers will be proud to have on their reading tables and on their planes.

A cover design must first of all be attractive. It must be simple, so simple, so beautiful, so impressive that it commands attention when it appears in a news stand surrounded by dozens of other publications.

Our readers in previous years have done much to help us in securing good designs and happy results. We have given you copies of our "Cover Design" for two years to encourage further effort. The first prize is one of \$25.00 for an idea. The second is one of \$10.00 for a completed design. Full particulars are given in another part of this issue.

To every reader of THE ETUDE renewing his or her subscription, or sending us a new subscription at \$1.50, during the month of April, we will send a copy of the volume, which will meet with an enthusiastic response. Add 15 cents to your remittance for each ETUDE subscription, or renewal, making \$1.65 in all, and take your choice of

Volume of *Favorite Pictures*, J. S. Bach. *Allegro and Largo*, Pictures, 20 pieces. *Handel*, *Allegro*, 18 pieces. *Modern Dance Album*, 18 pieces. *Favorite Compositions*, Engelmann. *You and I*, Spaulding.

These are great values, and every ETUDE reader should not only take advantage of this offer in renewing his or her own subscription, but should show it to their friends, and we predict that the advantages of subscribing to THE ETUDE is good during April only. Whether your subscription has expired or not, renewals ordered received during April at \$1.65, will entitle you to take advantage of this offer.

## Advance of Publication Offers Withdrawn with This Issue

*Easy Octave Studies*. Price 50 cents. This is an entirely new collection of agreeable and interesting studies. They can all be learned by pupils in the second and third grade.

*50 Melodies Studies*, Op. 100. By *Sartorio*. These are devoted especially to scale and arpeggio work — particularly adapted for hands of limited compass. This book will be useful for pupils in the intermediate grade. Retail price, 25 cents.

*Messiah*. We take pleasure in announcing the appearance of our new edition of the "Messiah." The retail price is 15 cents.

*Bertini*, Op. 32. This set of studies is recommended for pupils in the third grade. They are by no means mechanical, but are more like pieces in the form of studies. The retail price is 40 cents.

Let us send any of the above on examination at our usual liberal discounts.

## APRIL 1917

## Bargains in Magazines

We have compiled a list of remarkably attractive bargain offers of the leading American magazines. By referring to this list and the clubs on page 70 of this issue, you can obtain your favorite magazines at prices that will be told of the wonderful interesting and instructive articles that will appear during the present year, starting with number 1.

The prices quoted are for yearly subscriptions. No publisher or reliable agent can offer these magazine clubs for less than ours. You can send your orders for all magazines—single or club subscriptions to THE ETUDE, 3731 Concord Avenue, Philadelphia, Pa., and we will forward your time and trouble. We will give you time and trouble to do the work of the clubs for you. The following are a few exceptional bargains:

THE ETUDE ..... \$1.50 \$1.75  
Every Week ..... 1.00 Save 75¢

THE ETUDE ..... 1.50 \$2.50  
American Boy ..... 1.50 Save 50¢

THE ETUDE ..... 1.50 \$2.60  
Modern Pictures ..... 1.00 Save 65¢

Home Needlework ..... 1.50 \$2.65  
Lady's World ..... 1.50 \$3.00

Woman's Magazine ..... 1.50 \$3.00  
The Educator ..... 1.50 \$3.00  
Everybody's (12 issues) ..... 1.50 \$3.00  
The Week ..... 1.00 \$3.00  
Woman's Home Companion ..... 1.50 \$3.00

Woman's Home Companion ..... 1.50 \$3.00  
Mother's Magazine ..... 1.50 \$3.50  
Christian Herald ..... 2.00 Save \$1.65

The Home ..... 1.00 \$3.35  
Home and Garden ..... 1.00 \$3.35

Subscriptions—An "Ideal" Coffee Percolator, five-cup size, made of pure aluminum and enameled steel. Eight-cup size for 5 subscriptions.

Subscriptions—Carving Set, consisting of Knife, Fork and Sharpening Steel, stag handled. Knife has 8-inch blade. Highest quality material and finish. Retail value, \$3.50.

Subscriptions—"Favorite" Electric Iron and Duster safety stand.

Subscriptions—B i s c u l l ' s "Grand Rapids" carpet sweater, made of choice cabinet wood, highly polished. Sent charges collected.

Send a postal for FREE copy of our 32-page illustrated Premium Catalogue, listing many liberal premium offers.

Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

11. A recital is a good place to form the habit of politeness when listening to music.

12. Encourage a kindly sympathy to take the place of criticism by letting the listeners tell what they think especially good or admirable in the playing they hear. Studio recitals give the teacher a boundless opportunity to create good influences and may become a strong inspiration for both teacher and pupil.

13. The pupils will enjoy hunting on a map for the birthplaces of the composers.

14. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

15. A recital is a good place to form the habit of politeness when listening to music.

16. Encourage a kindly sympathy to take the place of criticism by letting the listeners tell what they think especially good or admirable in the playing they hear. Studio recitals give the teacher a boundless opportunity to create good influences and may become a strong inspiration for both teacher and pupil.

17. The pupils will enjoy hunting on a map for the birthplaces of the composers.

18. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

19. A recital is a good place to form the habit of politeness when listening to music.

20. Encourage a kindly sympathy to take the place of criticism by letting the listeners tell what they think especially good or admirable in the playing they hear. Studio recitals give the teacher a boundless opportunity to create good influences and may become a strong inspiration for both teacher and pupil.

21. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

22. Encourage a kindly sympathy to take the place of criticism by letting the listeners tell what they think especially good or admirable in the playing they hear. Studio recitals give the teacher a boundless opportunity to create good influences and may become a strong inspiration for both teacher and pupil.

23. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

24. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

25. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

26. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

27. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

28. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

29. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

30. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

31. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

32. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

33. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

34. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

35. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

36. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

37. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

38. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

39. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

40. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

41. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

42. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

43. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

44. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

45. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

46. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

47. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

48. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

49. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

50. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

51. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

52. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

53. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

54. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

55. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

56. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

57. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

58. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

59. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

60. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

61. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

62. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

63. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

64. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

65. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

66. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

67. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

68. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

69. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

70. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

71. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

72. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

73. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

74. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

75. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

76. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

77. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

78. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

79. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

80. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

81. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

82. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

83. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

84. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

85. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

86. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

87. Another time the audience was asked to discuss each number on the program after it was played in order to learn how to talk about music intelligently. This also creates close attention.

8







# USEFUL GIFTS FOR EVERY PURPOSE

## Given for ETUDE Subscriptions

No time is better than the present to get subscriptions for THE ETUDE. We offer many useful and beautiful gifts as rewards to our readers for securing subscriptions. Do not hesitate to take advantage of these offers. A complete list of premiums is given in our new 32-page Illustrated Premium Catalog. Write for it.

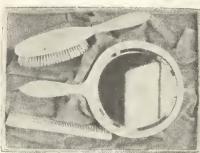
### SOLID GOLD LA VALLIERE



La Vallieres are unquestionably the most popular form of adornment at the present time. The following designs have been selected for their simplicity and attractiveness. Warrented solid gold, fine in manufacture and finish.

**Three Subscriptions.**  
Diamond shape, with amethyst and four pearls and one large baroque pearl. Pendant measures 1 inch.

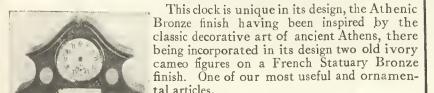
### FLORENCE TOILET SET



Given for SIX yearly subscriptions

Florance Ivory Brush, consisting of Keppel Clean Hair Brush, size 9 inches by 2 1/2 inches with 11 rows medium length, white bristles set in aluminum face and anchored in special composition; 7-inch White Dressing Comb; Florance Mirror with 6-inch round, best quality, bevelled plate glass. Packed in handsome cloth-lined box. A premium representing a value never before equaled.

### ATHENIC BRONZE CLOCK



This clock is unique in its design, the Athenic Bronze finish having been inspired by the classic decorative art of ancient Athens, there being incorporated in its design two old ivory cameo figures on a French Statuary Bronze finish. One of our most useful and ornamental articles.

6 subscriptions

### SILVER THIMBLE

**One Subscription.** Sterling silver, heavy and beautifully chased. Furnished in any size desired. Popular sizes seven and eight.

### FOUNTAIN PENS



**Two Subscriptions.** This pen is of a very attractive design, being especially suited to ladies. Has 14kt. gold pen with two gold bands.

**Three Subscriptions.** Self-shilling fountain pen, the self-filling attachment being very simple and easy to operate. 14kt. gold pen.

### OUR MOST POPULAR PREMIUM

A year's subscription to THE ETUDE for three additional subscriptions. You may thus obtain your own subscription FREE.

THE ETUDE, Theo. Presser Co., Publishers, Philadelphia, Pa.

## The Little Teachers

By Edna Johnson Warren

A novel idea has presented itself to me since starting my piano classes this season. Several of the children between the ages of 10 and 15 have returned to their lessons, fully convinced that they wish to become music teachers. After discussing the matter quite at length with three or four of them, I decided to find out the exact number who wished to study hard enough to form a Little Teacher's Club and do work for which it was impossible to find time at the lesson hour. It was delightful that every one was so earnest in his desire, that he was willing to read, write, and study. Nothing given him to do. The main idea will be thoroughly worked out, which is to be thoroughly worked out, which is to be thoroughly worked out, during which time pupils will be requested to play, write, finger (on the blackboard) and name the letters of various major and minor scales; deal with all kinds of time problems; learn to pronounce and spell correctly composers' names, musical terms and titles of well-known compositions; do sight reading both very slowly and rapidly, as well as other things which come to the attention of any members of the class and which is not thoroughly understood.

A leader will be chosen for each meeting with a topic given and he will instruct himself as far as possible upon the subject. The others will be allowed to speak, even with the help at the music club.

Although club meetings were held once in two weeks last season, with the amount of keyboard work necessary to insure no partiality, there was little time left for real deep study. Another drawback was the extreme youth of many of the members whose interest could not have been maintained upon work far in advance of their years. The plan has already been made to allow itself in better time and more concentration at the lessons and I am sure that this in itself will prove a reward.

A leader will be chosen for each meeting with a topic given and he will instruct himself as far as possible upon the subject. The others will be allowed to speak, even with the help at the music club.

### MUSICAL COMPILATIONS by W. FRANCIS GATES

#### Quotations and Anecdotes for Reading and Reference

#### ANECDOTES OF GREAT MUSICIANS Price, \$1.50

A unique, valuable and interesting collection of three hundred well-illustrated anecdotes of Great Composers, Singers, and Musicians, related in an entertaining style, and embodying much valuable musical information. To the average reader this work is one of the most interesting musical books published. It is lively and interesting, and just the thing to interest young people in musical biography.

#### MUSICAL MOSAICS Price, \$1.50

Musical Mosaics presents the very best sayings on musical topics, chosen from the highest rank of musical writers, and the cream of musical writings as could be condensed into 300 pages. 600 quotations from 170 authors.

A book for musicians and non-musicians, for professional and amateur, for teacher and pupil, for all who care to know or wish to know anything of music in its highest sphere.

#### AN ATTRACTIVE AND VALUABLE GIFT BOOK IN PRAISE OF MUSIC Price, \$1.00

This interesting work comprises three hundred and sixty-five selections, one for each day of the year, by writers of many ages and countries, expressing their ideas of the purpose and scope of the musical arts.

THEO. PRESSER CO., Publishers :: Philadelphia, Pa.

## UKULELES

The astonishing popularity of the UKULELE is due to the ease with which it is mastered and to its suitability for accompanying singers, especially quartets and glee clubs. One can become a proficient player on the UKULELE with fewer lessons and less study than required for any other string instrument. On it can be played not only the popular airs but also operatic selections and all the standard favorites. JUST THE THING FOR THE CLUB, THE VACATION TRIP OR THE CAMP.

**THE PRICES ARE MODERATE:**  
\$4.00, \$5.00, \$7.50, \$9.00  
Genuine hand made Hawaiian UKULELES \$10.00, \$12.50, \$15.00  
AN INSTRUCTION BOOK FREE WITH EACH INSTRUMENT  
THEO. PRESSER CO. :: PHILADELPHIA, PA.

Please mention THE ETUDE when addressing our advertisers.

# 1917 GREATLY NEEDED BOOKS FOR ACTIVE MUSIC WORKERS 1917

Selected from the Latest Publications of Theo. Presser Co., Philadelphia

## Comprehensive Teaching Material

### EASY OCTAVE STUDIES FOR THE PIANOFORTE

Compiled and Arranged by THEO. PRESSER

Price, 75 cents

Octave studies of easy grade are difficult to find and it has been the general custom of the editor to keep it to the latest set of octave studies ever published.

In view of the fact that in the piano pianoforte technique, it seems to be necessary to take up octave playing just as soon as the student begins to study the piano, this is of great value. This may occur in the advanced studies of the third grade.

Price, 15 cents each

These give the stories of the lives of the great composers, and the study of the

great masters both from the technical

and the aesthetic standpoint.

These are the stories which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are

best known, and they are all pieces which are



*Men always  
admire a girl with  
a radiant complexion*

There can be no luxury for a woman equal to the consciousness that her complexion is clear, fresh, delicately radiant—that it will stand inspection. To keep it so, no amount of cosmetics can equal the regular use of a soap which thoroughly cleanses, and at the same time has just the right soothing, healing action to maintain the natural health and beauty of the skin.

Resinol Soap does this because it is an exquisitely pure and cleansing toilet soap containing the *Resinol* medication which physicians prescribe in the treatment of skin afflictions. With its use, the tendency to pimples is lessened, redness and roughness disappear, and the skin becomes a source of pride and satisfaction.

Resinol Soap builds good complexions without making extra demands on your already over-crowded day, and as for expense—twenty-five cents a cake, Resinol Soap is about *one cent more*—perhaps even *less*—than the soap which you are at present using and which can do nothing but *cleanse*.

If the skin is in really bad condition through neglect or improper treatment, Resinol Soap should at first be aided by a little Resinol Ointment. Resinol Soap and Resinol Ointment are sold by all druggists and dealers in toilet goods. For trial size of each, free, write to Dept. I-C, Resinol, Baltimore, Md.

# Resinol Soap